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African American art and artists in the elementary art curriculum.

Joan D. Semedo
University of Massachusetts Amherst

AFRICAN AMERICAN ART AND ARTISTS IN THE ELEMENTARY ART CURRICULUM

A Dissertation Presented

by

JOAN D. SEMEDO

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Approved as to style and content by:

Robert Wellman, Chair

Atron Gentry, Member

Harvey Levensohn, Member

Bailey W. Jackson, Dean
School of Education

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ABSTRACT

AFRICAN-AMERICAN ART AND ARTISTS
IN THE ELEMENTARY ART CURRICULUM

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JOAN D. SEMEDO, B.A., M.Ed., UNIVERSITY OF MASSACHUSETTS AMHERST

Ed.D., UNIVERSITY OF MASSACHUSETTS AMHERST

DIRECTED BY: Dr. Robert Wellman

The purpose of this study was to implement and assess a curriculum on African and African-American art and artists appropriate for elementary school children in a multicultural urban setting in the northeastern part of the United States.

The program involved 145 students in a curriculum that includes biographical sketches, slide presentations, studio visits to prominent artists, and hands-on activities. The students were in grades three, four and five.

The students learned the three eras of African-American art: the Apprentice, the Journeyman, and the Harlem Renaissance. They also studied the art of Egypt in the time of King Tutankhamen, as well as that of Nubia. More recent African art, including the artifacts of the Dogon people and the thumb painting of the Ndebele women, exposed the children to techniques and designs they could copy.

The effects of the program were qualitatively evaluated through a pre-test and post-test administered to these classes. Two sets of open-ended questions were used to assess changes in the children's understanding. The students' perceptions of themselves as artists and their awareness and appreciation of art in their communities were also important components of this program.

The program had an impact on the children and can become a segment in the

elementary art curriculum guide. At present, there is none included in the guide representing the art of Africans and African-Americans.

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CHAPTER 1

INTRODUCTION

As we move into the 1990s, educators committed to the teaching of art in our city schools are faced with some difficult challenges. We know the value of art education for children as a means of self-discovery and self-expression. Children gain a sense of worth and accomplishment when they develop an idea, and from that idea, an object of art. Often, the skills acquired through art education open up vocational possibilities. Studying and making art foster the creative and critical-thinking aspects of a well-rounded education. Yet despite the obvious value of teaching art in the schools, art education programs are often the first to suffer when budgets are cut.

Perhaps those who frown upon an art curriculum as part of basic education lose sight of the fact that art is an excellent vehicle through which students can learn reading, history, writing, math and other "core" subjects. This contradiction between the inherent value of art education and the low priority it is given within our public schools is the basis of a struggle being waged by teachers like myself to strengthen the art curriculum and to give art education a more prominent place on an agenda of educational reform.

Under the basic issue of "legitimizing" art education lies a deeper contradiction: children attending the public schools are members of a multi-cultural society, a multi-lingual city, and a multi-cultural learning community; but little in the school curriculum reflects the cultural diversity of the student population. This is especially true of the standardized art curriculum prescribed for the elementary schools. Children of color have not been exposed to the richness of their own cultural heritage. They have been largely unaware of the artistic achievements of their own people, and are not knowledgeable about the contributions of other cultural groups and art forms.

To give only three examples, African art has had interesting influences on American life in the areas of music, pottery, and burial traditions.

Little has been written about the instruments on which traditional African and African-American music is played. The one striking exception is the banjo, which was the subject of a museum exhibition at the Massachusetts Institute of Technology in 1984. The catalog for this exhibition (Webb, 1984, cited in Vlach, 1990, p. 20) illustrates how this African-derived instrument was gradually transformed into an artifact with a wide popular following, particularly among Anglo-Americans. The shift in the racial allegiance of the instrument is also analyzed by Robert Cantwell in his 1984 Bluegrass Breakdown (Vlach, 1990).

Turning to ceramics, the known history of African-American ceramics is confined to a few specific sites because slaves were generally not trained to make pottery. Wheel-thrown pottery production in rural America was principally a family operation, and knowledge about potting was fiercely protected as a family secret. The chief exception to this rule occurred in the Edgefield district of South Carolina, where between 1820 and 1860 the pottery industry grew at such a pace that slaves had to be trained to make the wares so the white entrepreneurs could keep their share of the market (Vlach, 1990, p. xii).

Finally, consider the influence of Egyptian burial practices. In Egypt and various parts of Africa, the deceased person's place is very special. In the southern United States, Herkovits and Bastide (cited in Vlach, 1990, p. 139) have documented a complex set of African-American behaviors and beliefs regarding funerals that might be called a cult of the dead; some graveyards have placements of bric-a-brac, clocks, and food vessels.

Many people knew of an area called Charlestown Landing where there seemed to be nothing but scattered 19th- and 20th-century junk. However, it was a Black graveyard. People had placed saucers, bowls, glass bottles, cigars, knives, razors, and toilet tanks atop the gravesite, as a statement of homage. Their goal was to keep a troubled

soul at rest (Vlach, 1990, p. 139).

At present art education fails to address this striking lack of cultural awareness. Would the average Black or white child—or even the average educated adult American—know about the history of the banjo or of Charlestown Landing? Within this context, my study explores this problem and its possible solutions.

Fortunately, this is a time when scholars, anthropologists, historians, and artists are presenting the treasures of Africa to the world in great numbers. Because of the recent emergence of new African nations and of the black awareness concept, African cultures, arts, and mannerisms are demanding their place in the world. The transition of the anthropologist's artifacts from curios, to ethnographic items, and finally to art treasures, has earned them a status worthy of study and admiration. It took the museums in Europe and the United States until the 1930s to repudiate the earlier statements made by European art critics that Africa had no art. But as of 1993, three major museums opened Nubian galleries: the Boston Museum of Fine Arts, the Royal Ontario Museum, and the British Museum in London. These permanent galleries are dedicated to the art and culture of ancient Nubia, the region that is now southern Egypt and Northern Sudan. The Nubian collections span 6000 years and range from intricate gold jewelry to carved sandstone.

All of these new trends are incorporated into this thesis in one way or another.

Purpose and Significance of Study

The purpose of this study was to develop and pilot-test a program on African and African-American art for elementary school children in grades three, four, and five. At present it appears there is no African and African-American art curriculum formally combined with a basic art program in the public elementary schools. My intention has been to provide such a program to enhance the basic art curriculum. The program is

intended for use either as a supplement to an existing program or as a separate addition to the basic elementary curriculum. I provide content sources and references to the visual and written material teachers will need.

The curriculum is designed to meet the educational and artistic needs of the children, orienting the content of the art curriculum towards those art experiences the children already appreciate. For these two programs there are no standardized test results for the elementary grades. However, I piloted the program with children in grades three, four, and five, using a before-and-after test for these grades, combined with questions on both African and African-American art.

I also provided aesthetic literacy by developing a way for children to experience objects of art. Young people have aesthetic experiences through school art, in this case through African art, which includes Egyptian and Nubian art. In addition, competence with African-American art develops as the students see glimpses of African and African-American art on television, in movies and in some books. This curriculum also covers 13 painters, including Alain Locke, the philosopher and father of the African-American Movement. Another special feature of this program is the presentation of the graphic work of Winslow Homer's print collection, and his work with the Negro on canvas. This feature offers grade five students an opportunity to work with pen and ink in sketching.

This program consists of a collection of lessons that gives repeated, gradually building experiences with a range of media skills and techniques. The emphasis on grade levels three, four, and five has been planned as a combination of two units, with methods and objectives included. It is important for these lessons to be followed in sequence because the base of African art must be set out first. That base is the 18th Dynasty of Egypt, and the Nubian, Yoruba, and Benin art works, followed by the African-American. This brings the program right into the month of February when the celebrations are taking place within the school and the community for Black History Month.

Products of high quality may also be displayed in the school or community librar-

ies, using suggestions from a curriculum developed by Dr. Roger Beattie (1971) for African and African-American art appreciation. Beattie is an art educator and educational administrator.

African and African-American art will provide a broader base for all art teaching, and will contribute to the development of a multi-cultural art program.

African and African-American Art: Foundations of this Program

This program is designed to provide classroom art teachers and studio art teachers with an art curriculum that integrates aesthetic perception, creative and skillful production, and an understanding of the cultural aspects of African and African-American art.

This researcher is interested in moving elementary art teaching a little beyond aesthetic education towards a conception of its purpose and process properly suited to the end of the twentieth century. This curriculum is designed to expand children's horizons, by exploring African art on a level they will be able to comprehend. They will handle materials as well as render objects of art once they have grasped the techniques.

The material for the lessons in African and African-American art for grades three, four, and five appears in Chapter Three. These lessons can be reproduced and handed out to the art students in preparation for each lesson. Other art teachers may wish to have the students assemble them into a notebook on African and African-American art.

The actual curriculum focuses on ancient Egyptian art (King Tut), moving to more recent African and then African-American art.. Biographies of African-American and White American artists provide background reading. Drawing, painting, sculpture, the making of African masks, and an introduction to the African style of tie dye provide hands-on experience with traditional art.

The King Tutankhamen unit includes art objects found in the tomb. Some of these can be produced in art form, including bracelets, jewelry and everyday articles fit

for a king to use. Within the King Tut unit, the funerary arts lesson includes drawing and painting a fresco, the outside design of a sarcophagus. The canoptic jars, made from clay, were used to contain the intestines and brain of the mummy. In the project these parts are constructed of styrofoam and clay, and are fascinating to children of this age group.

Reading material on King Tut is taken from The Life and Death of a Pharaoh by Christine Desroches-Noblecourt (1964). Nubia, which is the old Egypt, offers the fascinating topic of the pyramids and the possibility of using the cusinor rod, a tool used by the pharaoh's master builders to construct the pyramids. Moreover, the Museum of Fine Arts has a gallery of Nubian art where the students have an opportunity to sketch jewelry and other objects.

Fabric painting portrays scenery containing African birds, trees and foliage on silk, which may be used for scarves and shawls. These techniques can help the children design useful articles of clothing and such items as quilts and aprons. At the same time, they can become acquainted with African-American pottery and drawings. The pottery can serve as a source of designs for bowls, vases, pots, and drinking vessels from various areas of Africa, such as Yoruba, Benin, Nubia and Ilfe. This curriculum on African pottery includes photographs for the teachers' use, and slides may be obtained from the Museum of Fine Arts.

The African-American unit emphasizes artists who are sculptors and painters of fine arts, especially the following:

1.	Robert Scott Duncanson	1817-1872
2.	Henry O. Tanner	1859-1937
3.	James A. Porter	1905-1970
4.	Allan Crite	b. 1910
5.	Lois Mailou Jones	b. 1905
6.	Augusta Savage	1892-1962

7.	Thomas Eakins	1844-1916
8.	Winslow Homer	1836-1920
9.	Pablo Picasso	1881-1973
10.	Alain Locke	1886-1954
11.	Archibald Motley	1891-1981
12.	Elizabeth Prophet	1890-1960
13.	Charles White	1918-1976

Rationale for Curriculum

The value of African and African-American art begins as the Black art educator, teacher, and student begin to recognize the existence of the African-American culture and be aware of their own conscious and unconscious prejudices in this area. The White art educator must see this art objectively, free of any prejudices, and be able to present it as he/she would present any other ethnic art. This means any biases should be dismissed in order to see the art's real contribution to education. The Black educator must also see his or her cultural heritage objectively without placing undue priority on overcoming "stereo-types."

Because teachers need such support in teaching new material, this program is designed to assist teachers in becoming acquainted with styles of African and African-American art. It is for art specialists as well. Moreover, it aims to help students develop in the following ways:

- Develop observation and critical thinking skills.
- Appreciate different art styles in African and African-American art.
- Understand the African and African-American art heritage.
- Explore different means of art production and produce unique art pieces.
- Develop their own artistic styles.

- Relate this form of art to other curricular areas.

Thus, it attempts to help African-American children to better appreciate their heritage and to develop artistic skills. It should lead young children to become familiar with the time periods of African art, African-American art and artists, styles of art, and a first-hand background of the Egyptian Boy King Tutankhamen prepared by the researcher.

In addition to teaching art history, this curriculum develops self-esteem through art. The value of a positive self-concept to the urban Black child is undisputed. These children know they are different and are treated differently from their White counterparts. Certainly, the Black elementary school child twenty or thirty years ago would not have seen his/her race represented so profusely as in the present society. There is an important question concerning such widespread racial representation in the mass media and in education, such as Black studies: Is the self-concept of the Black child improved? Unfortunately, so far no definitive study has yielded positive or negative answers. It is not known whether or not Black children see themselves in a more positive light as a result of inclusion in the mass media, Black history, or art courses. Dr. Robert Coles (1966, cited in Beattie, 1971, p. 8) certainly views as critical the need for Black urban children to develop a positive self-concept. Given this need, an appropriate curriculum to introduce this art is clearly needed.

In an attempt to provide such an appropriate curriculum, this study on African and African-American art, a comprehensive, discipline-based program, combines the study of African-American Fine Arts and the arts of Africa with creative expression. Grades three, four, and five are provided with a six-month art curriculum with at least 36 lessons, teaching tips, photographs of major paintings, and reproductions.

This program is adapted from the discovery method, a program in elementary education that Dr. Beattie (1971) recommends for the development of African and Afri-

can-American art appreciation. It also draws on the California art education framework, which arranges a selection of art program objectives within the curriculum. The material on African art and African-American artists was researched specifically for this study and is adapted for this purpose.

The pedagogical background for this project is the work of Vincent Lanier (1983), an expert in the teaching of art education in the elementary schools. He has developed many curricula for grades three, four, and five, and includes a multiplicity of activities developed for his programs.

An important concept in Lanier's thinking is what he calls canalization, a focusing of student attention that occurs when the teacher begins with the students' own experiences in order to expand that appreciation. In curriculum terms, this principle is very much like the idea of "starting where the children already are." Not only is this theoretically sound; it also has a rough commonsense appeal. This principle allows the researcher the room and time to launch this program, without having to stop and ponder about what to do next. Applied to the elementary art program, canalization allows the teacher to determine the who, why, and how of the primary objectives and also include his/her own objectives, therefore letting the activities work out with the art student's interest in mind.

In this program the activities suggested by Lanier include visits to art galleries and museums, as well as reading about artists and looking at magazine articles. Lanier also encourages visual biographies of the students' lives as art students, which can make the students aware of important visual images in our society. Each art student can prepare a visual biography of some event in their lives, such as a birthday or holiday celebration. They may use their drawings and photograph the work. Furthermore, Lanier suggests that the community itself holds many treasures. Chicago, for example, has a massive sculpture by Pablo Picasso, while many towns own W.P.A. murals in post offices and libraries. Today, many cities have sculptured objects of art by trained and

untrained African-American artists. Moreover, art students will often bring to class a painting or art object from home, which may be very precious to them: a piece of jewelry, embroidery, or small piece of sculpture. Art students can be trained to make film slides of these objects as a keepsake process for valuable items that have been a part of their life.

In addition, Lanier's curriculum draws on the guide prepared by the Ohio State Department of Art Education (1970), which offers a model for planning effective art programs. This guide presents a format for using activities such as looking, interpreting, and judging. This format has been very useful as a framework for organizing this curriculum.

This program runs for six months, from September to February, introducing the African art first to grades five, three and four. The next unit includes King Tutankhamen, the African Boy king. Finally, there is an emphasis on Old Egypt, which is known as Nubia, as well as the other part of Sudan, Nigeria, and the art of the Ndebele people.

The second unit consists of African-American artists and art appreciation. The art students display their work from this unit in conjunction with the celebration of Black History Month in the school and the community.

Calendar Plan for School Year 1991-1992

September: King Tutankhamen slides from the MFA, introducing objects from the Boy King's tomb.

October: King Tutankhamen continued. Discussion of objects and planning which objects students will study. Drawing of objects.

November: Visit to the MFA—guided tour and lecture from museum staff about mummies, artifacts. Written report on King Tutankhamen, and picture essay. African art of Nubia is also included in the gallery visit.

December: Viewing slides of pottery, jewelry, studio work with terra cotta from sketches students made during the gallery visit to the MFA Nubian and Egyptian gallery. Work on the sarcophagus is begun.

January: African-American art. Slides are studied along with short biographies of the artists. Preparation and plans for Black History Month exhibition and programs get underway. Paintings of featured artists done by the students are prepared for exhibition.

February: Fashion show of tie dye. The garments, which include wraps for the body and head, are designed by the students. Accessories, such as beads, earrings, rings, and hand-woven belts will be modelled. The pottery and sarcophagus are displayed also. A post-test on African and African-American art is given.

Definitions of Terms

African-American: Five designations or terms for the same group are Negro, black, Afro-American, colored and African-American. The designation of "Negro" has the widest usage and the oldest tradition. It is now rejected by many of African-American descent, who regard it as connoting traditional servility. Those who reject the word "Negro" usually prefer the word "Black," although it is by no means a new term. The designation "Afro-American" is preferred by those who seek a comfortable compromise, an assimilation of African and American ancestry. The differences in these three designations are emotional rather than literary, and depend upon how the individual receiving such a designation reacts and what he or she personally prefers.

African Art: An art form generally indigenous to sub-Saharan regions of Africa, separate from Egyptian art. African art has a broad range of tribal styles, types, and methods of expression. It includes music, dance, sculpture, weaving, tool-making, textiles, ceramics, jewelry design, and folk-tales.

African-American Art: This all-inclusive term embraces a myriad of visual forms

produced first by early African-American artisans. At present, it includes any art depicting African-American culture produced by white or African-American artists in the United States. African-American, in the context of this paper, is an historical art term denoting its early development and recognition of an intrinsic lifestyle and culture of the African-American in the visual arts, specifically from the 1700s to the present.

Culture: Two definitions are appropriate for this study. First, culture is a synonym of tradition and civilization, the complex whole which includes knowledge, beliefs, art, morals, laws, customs, and any other capabilities and habits acquired by humans as members of society. The second definition of culture is the values, attitudes, and acceptable behavior of people from a common heritage.

Racial Imbalance: The Racial Imbalance Act (Ch. 641, p. 414) defines racial imbalance to exist "when the percent of non-white students in any public school is in excess of fifty percent of the total number of students in such a school."

Black Studies: A precise definition is elusive. It may include one or more subjects about African-Americans and their contributions integrated into the established curriculum at the elementary school level.

Relevance: A curriculum is relevant when it is perceived by the student as having meaning for his or her present life, fulfilling a need having utilitarian value in future learning.

Black History Month: A celebration founded by Carter G. Woodson (1875-1950), writer and historian. He was the first historian to refute myths and racist views about the African-American. He was the director of the Association for the Study of Negro Life and History which was organized in Chicago, Illinois. The association substituted, in 1970, the word "Afro-American" for "Negro" in its name.

Kwanza: A Swahili word that means "first fruits." This African-American festival celebrates the unity and culture of the African-American people and is observed from December 26 to January 1. It was founded in 1966 by M. Ron Karenga, in order to

present and celebrate the true nature of African-American struggles, culture and history.

Harmon Foundation: This pioneering organization was founded in 1922 on the principle of supporting African-American artists. Born in 1862, William E. Harmon, a philanthropist and real estate baron, grew up in the mid-west, where his father was one of the white officers of the black Tenth Calvary. The Harmon National Real Estate Company began in Cincinnati, Ohio in 1887, and eventually became one of the most successful businesses of its type.

Cubism and Modern Art: This is a sophisticated and creative African heritage that rejuvenated the European art of classicism, academic and post-impressionism. Through the invention of Cubism, Picasso and Braque (and other artists) introduced European civilizations to the abstract African aesthetic way of thinking, solving problems, and perceiving the world.

Harlem Renaissance: Appreciable numbers of African-Americans prospered in the visual arts during the 1920s in the black capital of the world, Harlem. Dr. Alain Locke, father of the Renaissance, encouraged African-American artists to turn to the art of their ancestors for inspiration. Editor of The New Negro, Dr. Locke believed that if African art had such a powerful effect on European and Modern Art, it would surely have a powerful and liberating effect on African-American artists.

WPA to the 1960s: The Work Project Administration (WPA) and other depression era programs of President Roosevelt sustained the creative expression of the African-American artist. Yet from that period of de facto segregation to the 1960s, African-American artists had limited access to exhibitions in major institutions and museums. A few African-American artists did exhibit in certain locations, but they were unable to enter these institutions.

CHAPTER 2

LITERATURE REVIEW

This review begins with a brief history of African and African-American art, including anthropological approaches to understanding it. From this perspective, it then moves to consider psychological approaches to art education for children, particularly for African-American children who will benefit from exposure to the history of their culture. Then, there is a description of the concepts underlying the curriculum. The chapter ends with biographies of several artists featured in the curriculum and some details on ancient Egyptian art.

African Art: Some History

Art is found worldwide; it reflects the life of each region. As John Dewey observed, people may not want to associate fine art with the normal processes of living, but this is a pathetic, even tragic commentary on life as it is normally lived. "Only because life itself is so stunted, aborted, sick, and heavy laden, is the idea entertained that there is some inherent antagonism between the processes of normal living and creations and the enjoyment of works of art" (Laude, 1973, p. 14). For example, in the Dogon region in the bend of the Niger River, a little beyond Timbuktu, live cliff dwellers who produce clay objects, and figures that tell of everyday lifestyles (Laude, 1973). African art is by no means new as a subject of interest; its origin and relevance have interested many experts, including museum curators, art historians, anthropologists, psychologists, and educators.

The art of Africa has been neglected in the past, due to mis-information on the part of the missionaries, travelers, and soldiers who visited the continent. The anthropologist exploring Africa retained African objects for study because of their value in

telling him something of the culture and behavior of the people. They were also valuable for aesthetic reasons. The search for beauty seemed to be a universal principle in human experience. The anthropologist had to avoid drawing too fine a definition of "pure" and "applied" art, lest he restrict the play of aesthetic appreciation.

African art was not originally regarded as an "art form" by Europeans because it failed to conform to their standards of art. Before 1904 there was little interest in the aesthetic quality of African art pieces (Sweeney, 1935). Ethnographic specimens were usually regarded as curios and often fell into the hands of dealers.

During the early 20th century, anthropologists came upon African art pieces and began to relate them to their discipline, considering their place and function in African society. They viewed African art as artifacts of a primitive culture rather than a new art form soon to be part of world culture. Anthropologists filled ethnographic museums with these artifacts to be analyzed from an anthropological point of view, not as art forms demanding aesthetic recognition. This is not to imply that they did not see or aesthetically recognize African art as an art form. They were primarily interested in the cultural and anthropological implications of African artifacts, unlike art historians who would stress aesthetic form.

Thus, there have been two primary points of view on African art: anthropological study and aesthetic study. The anthropological point of view requires that one consider the origin and culture of the people that produced it, and the original function of the art piece. The aesthetic point of view regards it as a work of art, and evaluates it for its mere existence, not by what is known about it. This is referred to as the phenomenological point of view (Segy, 1969).

If we survey African art, we will find many sculptures and decorative pieces, although the African craftsmen who made them did not always regard themselves as artists, and certainly did not create their work for either a museum or classroom study. A mask or carved object was recognized for its religious/magical significance, its utilitarian

value, or its decorative function. Because of these functions, expression in African art ranges from pleasing aesthetic qualities to frightening abstract power. The objects produced, such as weapons, utensils, drums, fetishes, and masks, are often elaborately decorated and display sensitivity in form and design. The most accessible material used by African craftsmen was wood. Some pieces were executed in ivory, brass, copper, bronze casting, and gold on a limited scale (Paulme, 1962).

Sculpture is one of the most impressive media of African art; it varies greatly depending on available materials, tribal beliefs, social mores, and geographical region. The tribal sculptures range from the classical heads of the Ife and Royal Benin to the subliminal forces seen in the Senefu and Yoruba sculptural masks and abstract figures which are the basis for some modern designs. Because of its religious significance, much African art took on an abstract or stylized quality.

Many African cultures believed that realistic representation of a person was improper, which also accounts for the abstract quality of African sculpture. Along with its tactile quality, this abstract quality influenced many European painters during the first half of the 20th century.

In the early 1900s, western writers and painters, such as Paul Guillaume, Thomas Munro, Derain Vlaminck, and Pablo Picasso, were stimulated by what Europeans then termed "Negro art." The artifacts collected by archaeologists and anthropologists were displayed in the British Museum, and in the museums in Brussels and Germany, resulting in a gradually growing public awareness of African art.

In the period around 1910, Leo Frobenius discovered Ife (or Ile Ife) and then Benin sculpture in terra-cotta and bronze. This discovery stimulated a new surge of interest in the technical and aesthetic value of African art. Even archaeologists and anthropologists remarked on the artistic quality of Ife and Benin workmanship.

> The noble work of art in bronze which the dark-skinned inhabitants

> of Africa brought to light has been thoroughly examined, and we can now pass on to the terra-cottas obtained from the Ebolokum in part, and in part from the depths of Ilefe. These can be placed by the side of the bronze as equal in importance, and perhaps of still greater beauty. (Frobenius, 1968, p. 312)

In May, 1919, the Debvambrey Gallery in Paris organized the first exhibition of African and Oceanic sculpture. Many of the modern painters collected "Negro art" or spent a great deal of time studying it and applying it to their modern work. Thomas Munro refers to this interest:

> The extraordinary rise of Negro sculpture in the last twenty years, from a position of mere ethnological interest to one of worldwide respect as art, is a phenomenon which has mystified many persons sincerely eager to keep abreast of artistic movements. (Munro, 1926, p. 27)

In the 1930s, the anthropologist Melville Herskovits (1948) immediately recognized the artistic importance of African art. Herskovits studied the aesthetic drive and graphic arts of Africa. As an anthropologist, his approach was to compare African works of art with those from other primitive cultures of South America and Oceania. He recognized the beauty of African art, from the bronzes of Ife and Benin to the embellishment of useful objects. He felt the search for beauty to be universal in human experience.

African Art in Art Education

Many world cultures contribute their art to art education, including African and African-American art. African and African-American art is not used as widely as it should be in an academic program of drawing and art appreciation as the art of other cultures has been. Guidelines for a curriculum which included the art of Africans and African-Americans were initiated by Sidney F. Walton, Jr. who wrote the first black art curriculum in 1969. He focused on Black studies relevant to elementary students and

promoted African and African-American art because of the significant role it played in ancient and contemporary times.

Dr. Alain Locke, Chairman of the Art Program Department at Howard University, was known as the father of the New Negro Movement in America. He also taught philosophy at Howard and was a major publicist for visual artists. Locke placed great emphasis on the use of the Negro type. He aimed to undermine artistic conventions that were psychologically and artistically retarding. However, it was not until the early 1930s that he addressed the subject with the same vigor he had applied to his writings on the portrayal of Blacks by European artists, or to his essays on African art. He had been limited in his work as an advocate for African and African-American art (Reynolds & Wright, 1989).

In the 1930s, he became involved with the Harmon Foundation, founded in 1922 by real estate baron William E. Harmon, with the stated purpose of encouraging and stimulating African-Americans to help themselves. Harmon envisioned his philanthropic organization as a family foundation; he hoped and prayed that it would interest his own and other children in their responsibilities to the social structure (Reynolds & Wright, 1989).

This same African legacy and the Negro artist were Alain Locke's subject in his essay, "The Negro Takes His Place in American Art" published in the last juried art exhibition catalog in 1933. He honored and recognized Edwin Harleston for his painting of the Old Servant (1928). His material on visual artists included pamphlets, books and lectures. Locke took up the cause, providing guidance to visual artists throughout the 1930s and into the 1940s (Reynolds & Wright, 1989).

In this dissertation the importance of developing a viable African and African-American art program has influenced me to describe these earlier attempts to perpetuate a form of expression that can achieve aesthetic parity. This was essential to Locke's ultimate goal of stressing the value of arts even though pluralism was not possible. In

Locke's view, parity would be achieved when "Negro art" could be evaluated as both a "pure art form and as a significant document of cultural cohesiveness" capable of universal valuation. Universal cohesiveness began when White American artists, such as Thomas Eakins, Winslow Homer, and William Sydney Mount, and other European artists, such as Auguste Rodin and Pablo Picasso, opened their art studio doors to African and African-American artists (Reynolds & Wright, 1989).

Psychological Approaches

The next section of this review integrates psychological concepts into the curriculum being developed. We consider the psychology behind using African and African-American art in the classroom, and some research on child development that is vital to any curriculum for children.

African and African-American Art

The philosopher and educator, Dr. John Dewey (1859-1952), one of the main exponents of philosophical pragmatism, held that education should be as much concerned with physical and moral welfare as with intellectual growth (Harris, 1989). This concept of Dewey's had an important influence on the use of African art in schools because African and African-American art can be used as a vehicle to develop pride and self-esteem in black children.

Psychologists recognize that behavior is essentially the result of biological, sociological, and cultural factors. The Negro culture has rarely been mentioned as a positive cultural factor; it has mostly been used as an explanation of behavior in a negative sense denoting poverty and ignorance rather than referring to African-American arts or an African cultural heritage. In the past, psychologists have failed to recognize that

there was a distinct black culture (Harris, 1989). This failure comes from ignorance about the fundamental notions of Black culture and the misconception or myth of absolute assimilation or acculturation. Until recently, the only conception available of Negro culture was the "Negro culture poverty model." The newer psychology deals with the "Negro problem" in a different light by stimulating more research to bring about a better understanding of Negro culture (Beattie, 1971, p. 8).

The relation of social psychology to African and African-American Art begins with the black art educator, teacher, and student. All must recognize the existence of the African-American culture and be aware of their own conscious and unconscious prejudices in this area. The white educator must see this objectively, free of any prejudices, and be able to present it as he/she would present any other ethnic art. This means they must dismiss any biases in order to see the art's real contribution to education. The black educator must see his or her cultural heritage objectively without placing undue priority on overcoming stereotypes (Beattie, 1971).

Black history programs and African art curricula are very important to the racial identity and self-image of Black children. The value of a healthy self-concept to the urban Negro child is undisputed. These children know they are different and are treated differently from their White counterparts. Therefore, for a school to observe Black History events makes a difference in how they learn. Hobson and Hobson (1990) cite the situation of a Black student whose parents assumed the community they lived in was enlightened, but the parents discovered very few representations of Black experience in the classroom. Black images in the marketplace are also important for people to identify with these images: for example, cereal and diapers are among the products that display images of Black users. Hobson and Hobson (1990) feel it is important to support those products, because it serves as a positive reinforcement to Black children to see that their image is attractive.

It is hoped that this kind of exposure, both in school and in the larger society, will

help children grow up to face society confidently, starting at a very early age. For the school to function effectively and serve children from a variety of racial backgrounds, it must give those children a chance to integrate those things that are important to them and to their racial identity into their learning experiences (Hobson & Hobson, 1990).

The average Black child is bicultural and bidialectal. This means that he/she is equipped to function in two cultures that are so different from each other that they exhibit linguistic differences. It is the intention of this dissertation to promote model programs described later in this literature review which should influence the students to become peer educators. This will mean that they are able to focus on similarities rather than differences (Hobson & Hobson, 1990).

African-American art helps not only the African-American child, but other children as well. Research and clinical findings have shown that when Black and White children work towards a common goal with adequate and equal supervision they tend to respect each other's differences (Hobson & Hobson, 1990). These students will have an opportunity to understand one another and function better as adults. In order for a school system to achieve and keep quality integration in the learning process, they must include a multi-cultural curriculum.

The Psychology of Child Development as Applied to Art

The Swiss psychologist Jean Piaget is one of the most influential cognitive psychologists. His works suggest that the character of art work made by children depends upon their development of visual concepts. These are built upon previous experience of a continually evolving series of ideas (spatial ideas in particular) about the world that govern the structure and the nature of the images the child creates.

Piaget proposes three levels of development: sensorimotor, from birth to age two; concrete operations, from age two to twelve; and formal operations, from age eleven to fifteen. Each stage represents a development in the progression of the child's expanding

awareness of the distinction between a unique personal view and the aspects of the same object (Piaget, 1969, cited in Lanier, 1983, p. 177).

Another psychologist prominent in the field of children's art is Dale Harris (1963), who takes the same position as Piaget. Harris supports the principle that conceptual development structures the way the child depicts the world (Gablik, 1976, cited in Lanier, 1983, p. 177). Henry Schaefer Simmerin (cited in Lanier, 1983, p. 180), an interpreter of children's art during the 1940s, specified his position as an authority on children's art. He said the progression of natural growth in drawing is independent of cognitive development. Its potential is inherent in the child, who is free of societal influences on drawing skills.

A somewhat later follower of Piaget is June K. McFee (1959, cited in Beattie, 1971, p. 8), whose perception delineation theory suggests that in order to understand the development of children's art one must take into account these social and psychological factors which structure the level at which the child sees and creates art. These factors include the child's physical, intellectual and perceptual readiness, a psychologically supportive environment, and the child's ability to handle information.

At present there is no authoritative summary of elementary art practices since no person or agency has thoroughly surveyed the nation's classrooms to see what is going on. Neither the national associations of art educators nor federal agencies, such as the U.S. Office of Education, have been willing to undertake such a survey; the surveys that have been made are primarily oriented to the child's delineation skills and manipulative and design ability.

Two other psychologists, Erik Erikson and Robert Coles, offer insights into child development which are relevant here. First, Erikson (1959, cited in Mair, 1969, pp. 57-58) points out the role of identity diffusion for Black children: what is their potential and prospects within their society? Erikson considers the historical dilemma of the American Negro who turned to "Black Power" with the Muslims in his/her community. The song

We Shall Overcome, he believes, is an effort to diffuse nonexistence (Mair, 1969, p. 60). According to Erikson, the question "Who am I?" is still ever-present for the Negro youth. The youth is apt to solve this dilemma by becoming a delinquent, thus choosing a specific identity opposite to the non-identity that the society suggests.

In a more hopeful vein, the song Lift Every Voice, written by James Weldon Johnson in 1901, shows that the Negro youth wants to be seen and heard as a part of their society (Mair, 1969, p. 60). The sculptured statue Lift Ev'ry Voice by African-American sculptor Augusta Savage (1892-1962) is an excellent portrayal of the young Negro woman expressing her desire to be admired.

Coles is one of the few investigators who has used art work as an indicator of the effect that social values and events can have on children's self-esteem. He provides no scoring scheme for analysis of group differences, but instead uses picture drawings to measure emotional adjustment, intelligence, and social values. Coles states that social factors have important influences on the content of children's portraits. The way children draw is affected by their racial background (Fisk, 1967, pp. 17-18).

Foundations of the Curriculum

The curriculum developed for this dissertation is based on the work of two educational theorists, Roger Beattie and Edward Lanier. This section of the literature review surveys their works.

Roger Beattie's program on African and African-American art appreciation and history takes four months of once-a-week classes. Beattie believes that African art in the classroom or art studio should be presented so that the student may examine it with fresh vision; it should be allowed to make an impact. For example, the stylized forms of the Yoruba design can make an impact in comparison to modern sculptured forms. This impression can best be achieved by viewing slides and films and making trips to ethno-

logical museums.

In Stage 1 of Beattie's program, students do three-dimensional work in the classroom or studio. The time allotment is two months for classes that meet once or twice a week (Beattie, 1971, p. 87), and the emphasis is on African sculpture. Because of the complexity of African sculpture, it is recommended that low and high relief and jewelry be introduced to the fourth and fifth grade students before they attempt sculpture in the round.

Activities in jewelry-making, sculpture, and such minor arts as textiles and ceramics are planned as a stimulus for the teacher and students. Slides obtained from the Museum of Fine Arts are used to develop a broader understanding of African art and the many opportunities it can present for enriching the art curriculum and art classroom activities.

Beattie's African-American art program begins with the Negro culture in the United States during the slavery period. The skill of the early slaves developed through centuries from handicrafts to folk art, to American Negro art, and to what is generally referred to as African-American art. The eras of American Negro art are catalogued in African-American history as the Apprenticeship Period, 1865-1890; the Journeyman Period, 1890-1914; and The Harlem Renaissance, 1925-1933 (Reynolds & Wright, 1989).

In Stage 2 of Beattie's program, the general aims are to develop an appreciation of African-American art and to show its historical development from early periods to contemporary African-American art. This gives the student a historical view of the art historian or Black artist. In this way, the student gains a broader knowledge of the genesis of African-American art and the reasons for its lack of formal recognition as an integral part of American art.

In this stage, the general aim is to relate these issues to studies and Negro history, with an interdisciplinary approach. African-American art is presented in the classroom as

an exercise in discovery. Students research African-American artists of the past and present in their local libraries and understand their contributions to African-American art. The African-American art program may be supported by visiting contemporary black art exhibitions and galleries, and by viewing slides and films. Whenever possible, an African-American artist will visit the classroom and talk about his/her career as an artist. African-American art may be used as a separate course related only to American art, historically tracing its development from the early post-civil war period to the present.

A final part of Beattie's work focuses on White American artists. If we examine the White American artist and the Negro American artist closely, we see a dichotomy although both are products of the same soil. Many White artists, both American and European, realized that the Negro presented a theme worthy of expression on canvas (Beattie, 1971). Such painters included Winslow Homer of Boston; Thomas Eakins, who opened his studio doors to the Negro artist; and James Chapin, to name a few.

Like the African-American artist himself, these works by White artists were considered at the time to be a departure from the norm; however, this departure brought the subject of Negro life into American paintings. An example of this genre is The Bone Player (1856) by William Sydney Mount (Figure 1). The White artist was involved in promoting the Negro theme, but the Negro artist was not. Many European artists, such as Auguste Rodin and Pablo Picasso, sought Negro artists to study with them in their schools in Paris. Edmonia Lewis, Meta Warwick Fuller, and Augusta Savage studied at the Royal Academy in Rome. Elizabeth Prophet attended Ecole des Beaux Arts in Paris, and Henry Ossawa Tanner was a student in Paris.

Whatever the elements of a curriculum, it is vital that the students become involved and take part in the visual discriminations, ordering, comparison, classifying, and generalizing. This is where discovery learning comes in. This also opens the doors for visiting artists to come into the classroom and demonstrate the differences between ceramics, terra cotta, oil paintings, watercolor, and pen and ink graphic sketches. As

Dewey says, art can be appreciated only when there is "a hunger and thirst for it" (Gaitskel & Hurwitz, 1970, p. 419). The formal attempt to motivate children to appreciate famous paintings is rarely as effective as its advocates maintain. But the failure of formal methods of teaching art appreciation in no way obviates the need for children to be afforded every

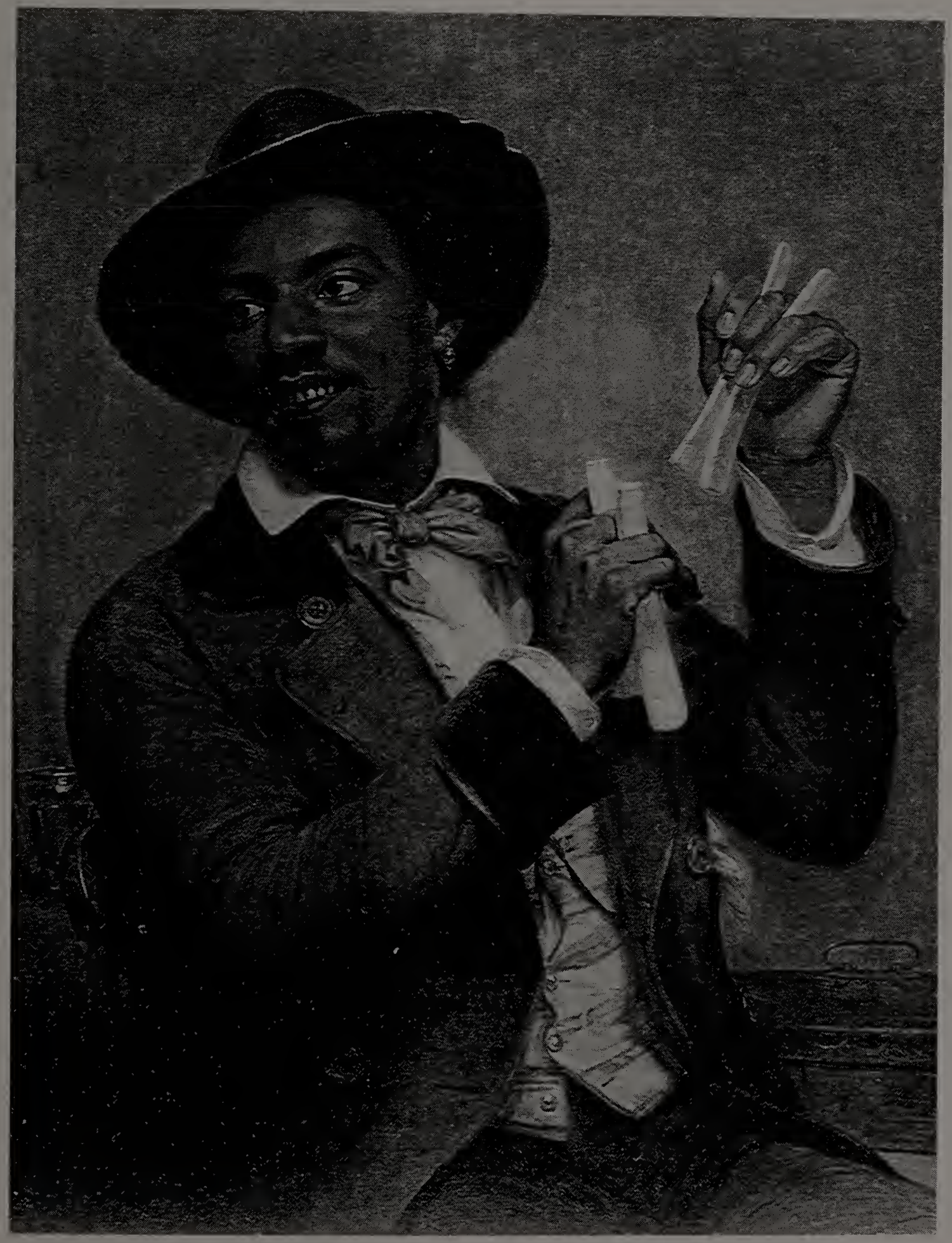


Figure 1.The Bone Player, by William Sydney Mount

possible means of coming into contact with their cultural heritage (Gaitskel & Hurwitz, 1970).

Finally, Lanier (1983) suggests additional methods that are part of this curriculum. These include looking at visuals, talking about art, reading about art, and making art. Students can also learn how to throw a pot on a potter's wheel, how to create a design and apply that idea to a piece of jewelry, and how to paint a ceramic object. These methods of Lanier's suggest that the "how" question be answered by stipulating a multiplicity of methodologies: looking, talking, reading about, and making. Thus, a successful art program might include how to use a potter's wheel, and the viewing, reading about, and talking about murals that are found inside the tombs of King Tutankhamen, or the experiences of sketching the school building.

Artists and Art Historians Involved with African and African-American Art

Having reviewed the historical, psychological, and pedagogical bases for this curriculum, we now move to some of the content areas. We first consider artists who are presented in the curriculum and then some history of Africa. This section of the literature review introduces the thirteen artists featured in the curriculum. These artists have been devoted to African and African-American themes as painters, sculptors, muralists and art historians.

To begin with the leaders of the African-American artists' movement, let us consider Dr. Alain Locke and James Porter. These two men challenged public opinions and stereotypes, and through their extensive scholarly research, deepened our knowledge and appreciation of African-American art.

While both men had clear commitments to the advancement of African-American art and artists, they expounded different philosophical perspectives. Locke was an intellectual who belonged to the generation of W.E.B. DuBois and Pan-Africanism. He

viewed African-American art as an international phenomenon united across political boundaries by a common base, whether it originated in the United States, the Caribbean, or South America. He fought for the preservation and presentation of African-American art in museums, galleries, textbooks and classrooms on a world-wide scale.

Locke emphasized African traditional art with the concept of "racial memory." He felt the work of African-American artists should be grounded consciously and proudly in African culture which he believed to be engraved upon the collective memory of all African-descended people. He was very critical of the early works of African-American art and felt it was an ambitious imitation of the white man's culture. Locke also stressed the importance of African tradition and urged artists of his generation to study African culture, symbolism, and philosophies.

James Porter evaluated the efforts of African-American artists within a narrower framework of American art. Porter drew attention to the work of African-American artists who had achieved excellence in their field and prodded art critics and historians to include them in art books.

Allan Crite (b. 1910)

This artist, born in Plainfield, New Jersey, spent his childhood in Boston, graduated from the Museum School of Fine Arts, and has a B.A. from Harvard University. He has exhibited throughout the United States and Europe. His works are in the permanent collections of the Boston Museum of Fine Arts, Addison Gallery, Fitchburg Art Museum, Duncan Phillips, the Boston Athenaeum, and in many other private collections. The Museum of the National Center of African American Artists in Roxbury, Massachusetts, has the largest collection of his works. He took high school vocational art classes and later studied at the Massachusetts School of Art. Between 1929 and 1935, Crite attended the School of the Boston Museum of Fine Arts, where he studied with Charles H. Woodbury. At various times, the artist worked as a furniture decorator and an illustrator,

while developing his reputation as a painter. Crite exhibited with local groups, such as the Boston Society of Independent Artists, before sending his work to the Harmon Foundation in 1930. His illustrations appeared in The Opportunity, The Crisis and Survey Graphic magazines, The Boston Globe and Charles H. Woodbury's The Art of Seeing (1925). Crite worked for the W.P.A. in 1933 and 1934 (Reynolds & Wright, 1989). Here is a statement of his:

> My intention in the neighborhood paintings and some drawings was to show aspects of life in the city with special reference to the use of the present terminology 'Black' people and to present them in an ordinary light, persons enjoying the usual pleasures of life with its mixtures of both sorrow and joys. There was no editorial position taken but rather I was an artist reporter, recording what he saw. . .the present conditions of some of the areas which were the subjects of these paintings. . .are now empty of buildings and people, for the weeds of neglect now inhabit the places where people once lived. . . .The condition of increasing empty lots and decaying buildings has been growing over the years, and only when one can see the former condition can the full impact of this neglect be felt. (National Center of Afro-American Artists, 1974, p. 10)

Pablo Picasso (1881-1973)

Many aspects of African sculpture intrigued Picasso. The simplified features of Negro masks express with force the primeval terrors of the jungle, and their ferocious expressions or serene look of comprehension are frequently a reminder of the lost companionship between man and the animal kingdom. In more formal ways, the able use of geometric shapes and patterns produces an abstract aesthetic delight in form. The simple basic shapes created by the circle and the straight line, the only unchanging features of beauty, are applied with startling aptitude. But above all, it is the rich variety in which these elements exist and the vitality that radiates from Negro art that brought Picasso a new breath of inspiration (Stassinopoulos, 1989).

Though Cubism itself remained incomprehensible to the public, its ghost became popular. In another respect, its origins in African sculpture linked Cubism inevitably

with Negro spirituals and jazz. Two very different sources, one of the dark primitive communities of the jungle and the other the highly developed society of our civilized cities, joined together inadvertently to produce a new musical style with Cubism as an unexpected link (Stassinopoulos, 1989).

In the late autumn of 1913, Guillaume Apollinare became editor of a monthly review, Les Soirees of Paris. In his first number, he published four reproductions of cubist constructions by Picasso. Their appearance met such disapproval among its forty members that all but one canceled their subscriptions. The material consisted mostly of wood, tin, wire, and scraps of cardboard and paper, with or without patterns, images and colors. The theme centered around the guitar. None was made with much regard for permanence. They were fragile and very little of them remains, except for photos. It is possible to detect in them influences derived from Negro sculpture that assert themselves here more obviously than in painting. There are certain African masks from the Ivory Coast in which the eyes are made as cylinders sticking ferociously from the face, and an echo of this exchange of a dark hole for a protruding circle, negative for positive, is introduced into some of the construction, when for instance the hole in the center of the guitar is transformed into a projecting cylinder (Stassinopoulos, 1989).

Picasso's painting Negro Dancer (1907), from the private collection of Roland Penrose, shows a fascination with the forms and vitality of African tribal sculpture. Picasso has incorporated his own stylized version of a Congolese mask into an abstractly-patterned composition that sweeps across and down the canvas in strongly-accented rhythmic gyrations. The tones of sand and brown suggest the basketry supports with which these masks were often associated; the red slashings that delineate areas of the figure may also be an allusion to the dye applied to this sculpture.

One of Picasso's lifelong preoccupations was with representing three-dimensional form convincingly on a two-dimensional surface. The conventions of African art served him as a perfect means of reconciling the sculptural with the pictorial. Thus, he has taken

over the facial marks to indicate planes of the cheeks, and the stylized form of nose and eye sockets to achieve plasticity on canvas. With their emphasis on rendition of planes, their subdued colors and distorted forms, this painting and the better known Demoiselles d'Avignon of the same year—works of Picasso's so-called Negro period—are the direct forerunners of Cubism (Penrose & Golding, 1981).

Winslow Homer (1836-1910)

Born in Boston, Massachusetts, he was apprenticed there to lithographer J. H. Bufford from 1854 to 1857. He worked in Boston and after 1859 in New York as a freelance illustrator while studying at a Brooklyn drawing school. An "artist correspondent" with the Union Army during the Civil War, he spent 1866-1887 in Paris and in North Cumberland, England. From 1833 until his death, he lived in Prout's Neck, Maine, but spent his summers in the Adirondacks, Nassau, the Bahamas, Cuba, Florida, and Canada. His journalistic background contributed to an objective approach to painting. With Thomas Eakins, he was one of the most important realists of the nineteenth century (Rathbone, 1969, p. 147).

During his first years in New York, Homer sought some instruction in art. He attended Professor Thomas Seir Cumming's night classes at the National Academy of Design on Thirteenth Street, and took a few lessons from Frederic Rondel, a French painter who had formerly lived in Boston. Rondel, who may have taught Homer the rudiments of oil painting, was his only formal teacher. But Homer was largely self-taught (Judge, 1986).

In October 1861, the year so critical in the nation's history, Homer went to the front with McClellan's Army of the Potomac as artist correspondent for Harper's weekly. By the war's end, he was its leading artist, favored with more full-page spreads, cover designs, and choice positions than anyone else. The horseplay, the entertainments, the everyday activities of camp life, the ways and manners of the southern Negroes, all

excited Homer as much as did the battles. He was not primarily a war correspondent, but a painter and sketcher of life and nature who happened to be in a war (Judge, 1986).

His tropical themes show a variety of moods, as do northern ones. One of his paintings, Sloop (1899), in the Metropolitan Museum of Art, is a composition unified with rhythmically patterned curves and a color scheme amazingly rich in both an abstract and descriptive way (Judge, 1986).

He studied the beautifully proportioned bronze form of the native Negroes in his Rum Cay (1898) and Turtle Pond (1898) paintings, concentrating on one or two figures which he sets boldly against light blue or emerald, reminiscent of the Sponge Diver. Rum Cay (Figure 2) is at the Worcester Museum of Art in Worcester, Massachusetts, and Turtle Pond is in the Brooklyn Museum of Art (Judge, 1986).

The Gulf Stream (1899, Metropolitan Museum of Art) depicts a Negro on a dismasted sloop, sustained by sugar cane and threatened by sharks, after a hurricane. Homer worked for months until he felt the painting was ready to exhibit at Knoedler's in late 1900 (Judge, 1986).

Most successful to him was the Conch Divers (1885); the Negro as a subject again had been familiar to him since his Civil War experiences, and the details of the boat were, of course, no problem for him. The experience of painting the superbly developed, dark-skinned bodies, nude or semi-nude, against the white boats and cool marine background led Homer to paint them for years. In Conch Divers, he beautifully exploits the play of verticals, horizontals and diagonals, and the sharp contrast between the dark, round forms and the open sky and flat surface (Judge, 1986).

Homer's ability to use this theme and master the techniques in attacking new and less familiar but similar elements of design made this a most satisfying picture. He continued to explore this theme, and in doing so produced some of his best works.

When Homer returned to New England after each trip, he set about completing his watercolors, most of which he had put down in the form of sketches and notes. He

showed fifteen of his tropical studies at Doll and Richards in Boston in 1886, and another group at Reichard and Company in New York in 1887 (Judge, 1986).

Figure 2. Rum Cay, by Winslow Homer

He returned to the watercolor paintings in 1889, such as The Sponge Diver (1880, Museum of Fine Arts, Boston). At this time, he had simplified his compositions to one or two figures and achieved aesthetic effects by harmonies of attitude and form. The subtle S-curve of The Sponge Diver's right arm is in delightful harmony with the similar curve of the boat's stern, and the otherwise rather blank right side of the picture is brought into perfect balance by the introduction of the two tiny palms. The interplay of the deep reddish browns and rich cool shades gives the work vitality of color that is satisfying as its orderly design (Judge, 1986).

Thomas Eakins (1844-1916)

This artist was born in Philadelphia and began his studies in art at the Pennsylvania Academy of the Fine Arts about 1861, while taking anatomy courses at the Jefferson Medical College. In 1866, he studied in Paris with Gerome at Ecole des Beaux Arts, then in 1868 and 1869 traveled in Italy and Germany, spending a winter in Spain. He settled permanently in Philadelphia in 1870, worked as a portrait artist and genre painter, and resumed his studies at Jefferson College. From 1876 to 1886, he taught life classes at the academy and became director in 1882. When he resigned the position in 1886, he and his students formed the Philadelphia Art Students League. He died in Philadelphia. He was, with Winslow Homer, one of the leading American nineteenth-century realist painters (Rathbone, 1969, p. 101).

Thomas Eakins was crucial to the Negro art movement. In restoring the human figure to a central landscape (after those works in the early seventies in which humans all but disappeared), Eakins chose to confront a new meaning: the identity and individuality of a Negro who would have been a stereotyped figure in the work of most artists of the period. In the hunting scene Will Schuster and a Black Man Going Hunting (1876, Yale Gallery), there is dignity and strength in the figure of the Negro pushing the skiff eastward through the green marshlands, standing there in his bare feet, his knees flexed as he

works his way with his pole in his hand. It is a portrait of an intelligent person. Eakins paints Will Schuster holding the gun, and the Black man is probing with the pole, with a certainty that here stands for the mastery of the environment by these two men.

Henry Ossawa Tanner (1859-1937)

His portrait, dating to 1900, was included in the Thomas Eakins exhibition at the Boston Museum of Fine Arts. Tanner is the artist who painted the picture The Banjo Lesson (Fine, 1973, p. 89). Eakins portrayed the Black man as a happy, singing, carefree stereotype. Even the sympathetic portraits by William Sydney Mount (1807-1868), another White American artist who created such paintings as the Bone Player, reveal a patronizing attitude toward Eakins's tradition. Eakins looked for a truthful representation of life, and he looked for these qualities in men, whether Black or White, that revealed their individuality.

One of America's most prominent Black artists, Tanner had been a student of Eakins at the Pennsylvania Academy. Eakins became a friend to Tanner and was so moved by some of the problems Tanner was going through that he painted a watercolor of three identities of three persons. In this painting, the adult man is said to be Tanner himself who posed for the painting. The child dancing, the banjo player, and the old man gazing fondly at the child dancing are all culturally bound by strong personalities.

When Henry Ossawa Tanner, the son of a bishop of the African Methodist Episcopal Church, was elected to the French National Academy, he proved to the world that a Black could achieve international acceptance as a serious artist. A third-generation Pittsburgher, Tanner was more fortunate than most Blacks of his time, for his family belonged to the small group of middle-class Blacks that had existed prior to the Civil War. His parents were educated, and he was free to cultivate his love for beauty. Tanner decided at age thirteen to study art, after viewing a landscape artist at work in Fairmont Park in Philadelphia where his family had moved, and he was enrolled in the Pennsylva-

nia Academy of Fine Arts. There he developed, according to Alain Locke, "brilliantly but futilely, a lapsing French style" (Fine, 1973, p. 69).

Nevertheless, he was not completely without patrons in the United States. Bishop Payne offered his support, and three of Tanner's paintings now hang at Wilberforce College. Bishop Joseph C. Hartzell and his wife not only arranged the Cincinnati exhibition, but actually bought all the paintings, thus providing the funds that enabled Tanner to study abroad.

The Bohemian world of Paris accepted Tanner, and he made the French capital his home. He later married Jessie M. Olssen, a White American singer sixteen years his junior. Tanner studied for five years at the Julian Academy, an institution famed for such illustrious graduates as Henri Matisse, which would later attract many Afro-American artists. There he enjoyed the friendship and advice of the French academician Benjamin Constant. He spent summers in Brittany, recording on canvas the leisure activities of the peasants. The Young Sabot Maker, a genre painting of this period, won favorable mention at the Paris salon. Like The Banjo Lesson, it portrays an unsentimental affection and tenderness between an older Breton man and his young apprentice.

Tanner gradually acquired an international reputation, winning awards on both sides of the Atlantic. He had the good fortune to study with Thomas Eakins (1844-1916), who became his friend and mentor. In a period when sentimentality and gentility dominated the art world, Eakins portrayed his environment and the people who inhabited it with an objectivity and honesty of characterization that often raised the wrath of his sitters. As a teacher, he insisted that his students work from life and not copy the Greco-Roman casts so popular in contemporary art schools.

Eakins turned his young student from landscape to genre painting. His early efforts, such as The Banjo Lesson, display an "unsentimental, robust honesty" (Fine, 1973, p. 89) and bear a strong resemblance to Eakins's work. For a brief period, there was hope that Tanner would become an interpreter of everyday life in the manner of his

teacher, that he would be the path-breaker, developing the Black as subject matter of Black artists. However, post-Reconstruction American was supportive of neither Black artists nor "Negro genre." After a brief teaching career at Clark College in Atlanta, and an unsuccessful exhibit of his paintings in Cincinnati, Tanner fled to France in 1891.

Alain Locke (1886-1954)

Locke, an educator, historian, and critic, wrote many books and articles that helped people understand the contributions made by Black Americans to American culture. Locke also enjoyed helping people, especially those who were creative. Many aspiring writers and artists looked to him for encouragement and assistance.

In 1907, he became the first Black person selected as a Rhodes Scholar, an honor awarded to only a few outstanding students each year. Alain was one of the leaders of the Harlem Renaissance during the 1920s and 1930s. At first, people recognized only Black writers, but Alain helped make them aware of Black artists and musicians, too. For 36 years, he taught at Howard University.

Robert S. Duncanson (1817-1872)

One of the last artists to benefit from the benevolence of the antislavery groups was Robert Duncanson, the son of a Scottish-Canadian father and a free Black mother. Duncanson was born in upstate New York, where his father had sought temporary employment, but the family returned to Canada when Robert was a boy. As a result of the Underground Railroad, there was a growing colony of Blacks in Canada, and the Duncansons enjoyed greater freedom and mobility than they could have anywhere in the United States.

Duncanson was educated in Canada, and there is evidence that he attended school in Edinburgh, Scotland, under the sponsorship of the Anti-Slavery League. By the early forties, he was back in the United States, and in 1841 or 1842, he took up residence in

Cincinnati, at the time a thriving cultural and commercial center. Educational opportunities for the Afro-American were abundant, art patronage was readily available, and civic leaders encouraged the general public to pursue the fine arts. The freedom of a frontier city, with its open society, enabled Duncanson to establish friendly relations with white artists, and some of his colleagues may have been T. Worthington Whittredge (1820-1910), Eastman Johnson (1824-1906), or Frank Duveneck (1848-1919), all of whom worked in the Ohio city at some period during Duncanson's lifetime (Fine, 1973).

Duncanson was largely self-taught, as he had ready access to all the latest developments in American art. Almost as soon as he arrived in Cincinnati, Duncanson began to exhibit his paintings. Three works—Fancy Portrait, Infant Savior, and The Miser (a copy)—were listed in the June 9, 1842, catalogue of an exhibit sponsored by the Society for the Promotion of Useful Knowledge.

In 1853, Duncanson was commissioned by James Francis Conover, editor of the Detroit Tribune, to illustrate a scene from Harriet Beecher Stowe's Uncle Tom's Cabin (Fine, 1973).

Lois Mailou Jones (b. 1905)

During a long and productive career, Jones has worked as a costume and stage designer, textile designer, painter, illustrator and stained-glass designer. She has traveled extensively and studied in France, Haiti, and Africa. From 1930 to 1977, she was a member of the faculty of the Howard University Art Department. She has exhibited in sixty solo exhibitions and over 200 group exhibitions and has won sixty awards.

Jones began her early training at the High School of Practical Arts, the School of the Museum of Fine Arts, and the Designers Arts School in Boston. In 1928, she was hired as head of the Art Department of Palmer Memorial Institute, Sedalia, North Carolina. In 1930, Ande, a finely-rendered drawing completed during her last year in high school, was shown in the Harmon Foundation exhibition. The following year, a water-

color, Negro Cabin, and a drawing, Negro Youth, which received first honorable mention in black and white media, were shown and demonstrated a new interest in Black images and themes. In 1933, her painting The Ascent of Ethiopia provided evidence of an early exploration of African themes and symbolic, abstract form. In 1937, through a General Education Board Fellowship, she traveled to Paris to study at the Academie Julian. In 1945, she earned her A.B. in Education from Howard University. Following her marriage to the Haitian artist Vergniaud Pierre-Noel in 1954, she taught at the Centre d'Art, Port-au-Prince. From 1969 to 1974, she carried out research for a Howard University project to document contemporary Haitian and African art and to survey contemporary African-American artists.

During her seventy-year career, Jones's work has been diverse in style, media and subject matter. She has moved from early academic watercolors and drawings, such as Nude, to late impressionist still-lifes, landscapes and Parisian scenes, such as Place du Tertre in the 1930s, and on again to highly stylized, decorative paintings in the 1950s. Her early training in textile design influenced her dynamic compositions and high color. In the 1920s and 1930s, her designs for paper mache dance masks and magazine illustrations drew on ceremonial masks from African, Native American and Eskimo cultures. These early influences resurfaced as she came into direct contact with Haitian and African art and led to the bold, emblematic paintings of the 1960s and 1970s.

Archibald John Motley, Jr. (1891-1981)

Motley was born in New Orleans, but was raised in Chicago, where he attended Englewood High School. With the assistance of a stipend from Frank W. Gunsaulus, President of the Armour Institute, Motley was able to enter the school of the Art Institute of Chicago in 1914. During his four years there, he was particularly influenced by the teachings of George Walcott and Karl Buehr; he returned to audit a painting class taught by George Bellows in 1919.

Unable to find employment as an artist because of his race, Motley worked at a number of menial jobs in Chicago. At the urging of his friends, he sent his first paintings to the annual exhibition of the Chicago Art Institute in 1920. Their acceptance marked the beginning of a long and productive association with the organization. Motley was included in a number of group exhibitions during the 1920s and became especially well-known for his stylized paintings of Black life. When Mending Socks was exhibited at the Newark Museum's "Paintings and Watercolors by Living American Artists" in 1927, it was voted the most popular work in the exhibition. The following year, a solo exhibition of his work was mounted at the New Gallery in New York, the first by a Black artist in a commercial gallery.

Several months later, Motley won the Harmon gold medal for fine arts for 1928. The good publicity that followed the award and show helped him win a Guggenheim Fellowship in 1929 for study in Paris.

Returning home in 1930, at the beginning of the Depression, Motley worked for several of the artist relief programs run by the government. He painted a number of murals for the Works Progress Administration and, in 1935, taught as an artist-in-residence at Howard University. Motley lived and worked primarily in Chicago until his death and was included in numerous group exhibitions in America and Europe (Reynolds & Wright, 1989).

James Amos Porter (1905-1970)

Porter was born in Baltimore, Maryland. He attended Howard University, where he received his bachelor's degree in art in 1926 and, the following year, was appointed assistant professor. Porter also studied in New York at the Art Students League with Dimitri Romanowsky and at New York University, where he was awarded a master's degree in art in 1936.

Six of his paintings, mostly portraits, were exhibited with honorable mention in

the Harmon exhibition of 1929, and in 1933, he won the Foundation's Arthur A. Schomburg Portrait prize for Woman Holding a Jug. His work was included in a number of group exhibitions throughout his career, including the American Negro Exposition of 1940 in Chicago. In addition to teaching at Howard University, Porter wrote frequently about African-American artists. In 1943, he published Modern Negro Art, still considered one of the most important books on the subject.

The Barnett-Aden Gallery in Washington mounted a solo exhibition of his recent work in 1948. Porter received a number of important awards during his long career, including Rockefeller Foundation grants in 1935 and 1945, a research grant from the Washington Evening Star that allowed him to travel to West Africa in 1963, and the National Gallery of Art Medal in 1966. He died in Washington, DC (Reynolds & Wright, 1989).

Nancy Elizabeth Prophet (1890-1960)

Elizabeth Prophet was born in Providence and graduated from the Rhode Island School of Design in 1918. During her studies, she concentrated on drawing and painting with a specific interest in portraiture. It is not known when she began working with sculpture, but in 1922, she sailed for France where she completed the early piece, Silence. In Paris, she attended the Ecole des Beaux Arts and exhibited in the Salons d'Automne and the Paris August Salons from 1924 to 1927 and 1931 to 1932. A marble bust of a man shown at the Salon des Artistes Francais in 1929 was regarded by one critic as "one of the most attractive examples of the artistic productions brought together in the Salon....It denotes a sure knowledge and full mastery of method" (Reynolds & Wright, 1989, p. 248).

Although Prophet was known for her self-imposed isolation, she met Henry Tanner, Countee Cullen, and W.E.B. DuBois during the Paris years and all became strong supporters of her work. Through DuBois, Prophet met Augusta Savage in 1929 when

Savage arrived in Paris. A black marble head made by Savage between 1929 and 1931 (now lost) appears to be influenced by Prophet in its elegant austerity and the high-crowned shape of the head.

In 1928, several of her sculptures were shown at the 50th Anniversary exhibition of the Rhode Island School of Design and at the Boston Society of Independent Artists. A Boston reviewer commented that "in sculpture, there were but two things of importance: one was the head of a Cossack; the other, the head of a Negro cut in wood. The latter was a powerful thing—one of the few outstanding things at the show. It was done by Elizabeth Prophet" (Reynolds & Wright, 1989, p. 33). Upon the recommendation of Tanner, Prophet submitted two sculptures to the 1930 Harmon foundation exhibition and was awarded the Otto Kahn Prize for Head of a Negro. She returned to the U.S. to accept her prize and showed two more sculptures in the 1931 exhibition. Prophet returned permanently to the U.S. in 1932. Soon after her arrival, she won first prize at the Twenty-First Annual Newport Art Association Exhibition for Discontent.

In 1934, she joined the faculty of Spelman College and, with Hale Woodruff who had arrived in 1931, expanded the Arts Department of the Atlanta University Center. Prophet remained on the Spelman faculty until 1944 and taught courses in clay modeling and in the history of art and architecture. She participated in the Whitney Sculpture Biennials of 1935 and 1937 and the Philadelphia Museum of Art's Sculpture International of 1940.

In 1945, after her return to Providence, a final exhibition of her work was held at the municipal library. Despite early successes, Prophet's final years were marked by poverty and obscurity. Upon her death, a funeral fund was raised to keep her from a pauper's burial (Reynolds & Wright, 1989, p. 248).

Augusta Savage (1892-1962)

Augusta Savage was one of the most influential forces in the New Negro Movement in New York City as a teacher to many young artists seeking instruction in Harlem.

She was born in Green Cove Springs, Florida, and, after studying for one year at Tallahassee State Normal School (now Florida A&M), she attended Cooper Union in New York from 1921 to 1924 where she studied with the sculptor George Brewster. Although admitted to the Fountainbleau School of Fine Arts Summer School for American Architects, Painters and Sculptors in 1923, she was denied admission when it was learned that she was an African-American, and her case became a political cause for leaders such as W.E.B. DuBois and Ernestine Rose, a librarian at the 135th Street Branch of the New York Public Library. She studied privately with the sculptors Onorio Ruotolo and Hermon A. MacNeil, President of the National Sculpture Society. In 1926, she was awarded a fellowship by the Italian-American Society to attend the Royal Academy of Fine Arts in Rome, but was forced to decline due to insufficient finances.

In 1929, 1930 and 1931, she was awarded Julius Rosenwald Foundation and Carnegie Foundation fellowships for study abroad and traveled to Paris where she studied at the Academie de la Grande Chaumiere and with Felix Benneteau. After returning to New York in 1931, she opened the Savage School of Arts and Crafts with a grant from the Carnegie Foundation and began her long career of teaching. Under different sponsors, the school was known as Savage Studios and the Uptown Art Laboratory from 1934 to 1936. She worked as an instructor in the Fine Arts Program of the Adult Education program of the New York Urban League from 1932 to 1935 and later was a Project Supervisor for the Federal Art Project, Works Project Administration from 1936 to 1937.

In 1934, she was elected to the National Association of Women Painters and Sculptors and exhibited with the group. She held solo exhibitions at Argent Galleries, New York, in 1935 and 1939. From 1937 to 1939, she was Director of the Harlem Community Arts Center of the FAP-WPA. She resigned when she was given a commission for the 1939 New York World's Fair for her best-known work, The Harp, which has since become known as Lift Every Voice and Sing, the title of the African-American national anthem written by James Weldon Johnson. In the 1940s, Savage began a reclu-

sive life in Saugerties, a small town in upstate New York. Although Savage worked in wood as well as clay, bronze and marble, few of her works from the 1920s and 1930s have been located.

During her active career, her work appeared in many group exhibitions in New York. In Paris, her sculpture received special attention in the fall 1930 and spring 1931 salons and the Colonial Exposition of 1931. Her work was shown in the Harmon Foundation exhibitions of 1928, 1930 and 1931. In 1939, she exhibited Realization (now lost) at the Architectural League in New York and, in 1940, at the Southside Community Art Center, Chicago. The last major showing of her work took place at Augusta Savage Studio in 1939 (Reynolds & Wright, 1989).

Charles White (1918-1976)

Charles White held his first one-man show in 1938 at the Art Institute of Chicago, in the city to which his father (a Creek Indian) and mother had migrated from the South. White experienced the loneliness and isolation of a Black youngster in all-White schools, and it was not until he discovered The New Negro, by Alain Locke, that he realized Blacks had made and could make a contribution to American culture. When he was sixteen, he was taken to the studio of dancer Katherine Dunham in Chicago, where he met a group of artists and writers who articulated the ideals of the social revolution occurring in depressed America—among them Nelson Algren, Archibald Motley, Gwendolyn Brooks, and Richard Wright. As part of the coterie of young artists surrounding George Neal, White helped form the Arts and Crafts Guild, which provided a place where young Blacks could work, exchange ideas, and exhibit.

White's talent was discovered by sympathetic teachers, and in 1936, he entered and won a nationwide sketching contest for high school students. His prize was an art scholarship, but when he appeared at the school to enroll, he was rejected because of his color. He subsequently was granted a scholarship to the Art Institute of Chicago, an

institution with a long record of hospitality toward Black students. At an early age, White committed himself to articulating, through his art, the goals of the Black man. In a 1940 interview with Willard Motley, he stated:

> . . . .I do know that I want to paint murals of Negro history. That subject has been sadly neglected. I feel a definite tie-up between all that has happened to the Negro in the past and the whole thinking and acting of the Negro now. Because the White man does not know the history of the Negro, he misunderstands him.
>
> I am interested in the social, even the propaganda angle of painting. . . .I am interested in creating a style of painting. . .that will say what I have to say. Paint is the only weapon I have in which to fight what I resent. If I could write, I would write about it. If I could talk, I would talk about it. (Fine, 1973, pp. 170-171)

Armed with a Rosenwald Fellowship, White traveled through the South, recording his impressions of the southern Black at work, at play, and at prayer. The artist's works are fulfilled in powerful murals that relate the experiences of the Black in America, painted in a style based on that of the Mexican muralists. As a W.P.A. muralist, White "compounded an amalgam of compelling forms and dynamic design" (Fine, 1973, p. 171).

Egypt and Nubia

The literature review now concludes with some history of distinctly African that: that of Egypt and Nubia. Each of these countries has an outstanding collection of art and artifacts which this researcher has incorporated into the curriculum for elementary students to heighten their art appreciation.

Egypt

The specific focus of Egyptian art has been the Tomb of King Tutankhamen and

its treasures. However unimportant a ruler he may have been, his story tells of the appalling conditions and internal corruption of the new kingdom created by his father-in-law, which he inherited on his accession as a youth. Yet the treasures of his tomb are of enormous importance to posterity. This is the only royal mortuary treasure to have reached us, at least the only virtually intact treasure; furthermore, it stems from a period of the noblest flowering of art. In the wealth of works of art which it contained, no less than the wealth of symbolism which is revealed to us in almost countless examples, this is the classic Egyptian Royal Treasure (see Figures 3 and 4).

The tomb of King Tutankhamen was being prepared for him in the extreme west of the Valley of the Tombs of the Kings, when he died suddenly. His successor to the royal throne, Ay, had evidently already had a tomb prepared for himself in the Valley of the Kings. Ay now assigned his own tomb to be used for the dead king and that is the tomb which is known to the world as the tomb of Tutankhamen (Lange & Hirmer, 1968, p. 462).

You enter the tomb of Tutankhamen down a stairway, and follow a corridor into the ante-chamber and then the burial chamber. There are two side rooms, one called the treasury. There are wall paintings only in the burial chamber. They begin on the east wall with the king's funeral. Then come the three pictures on the north wall: on the right is Ay, Tutankhamen's successor, shown performing the ceremony of the "opening of the mouth." In his role as king, Ay is wearing the Blue Crown and leopard skin. The rite of the "opening of the mouth" is intended to reanimate the dead man. He touches the mouth and eyes of the king with the adze to open them for eternal life. Many other details of this tomb are shared with the children as we use the curriculum.

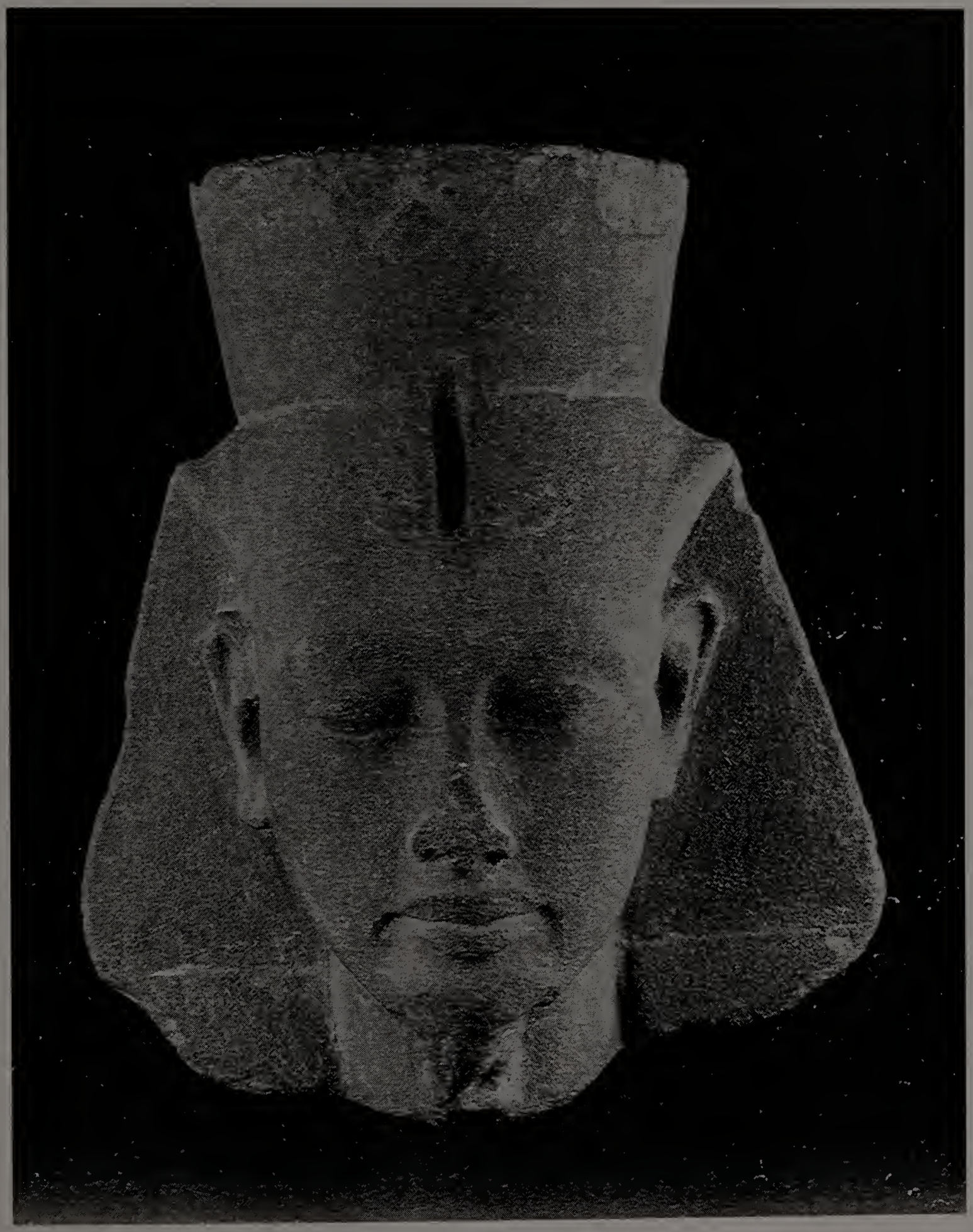


Figure 3. Head of King Tutankhamun, Dynasty 18

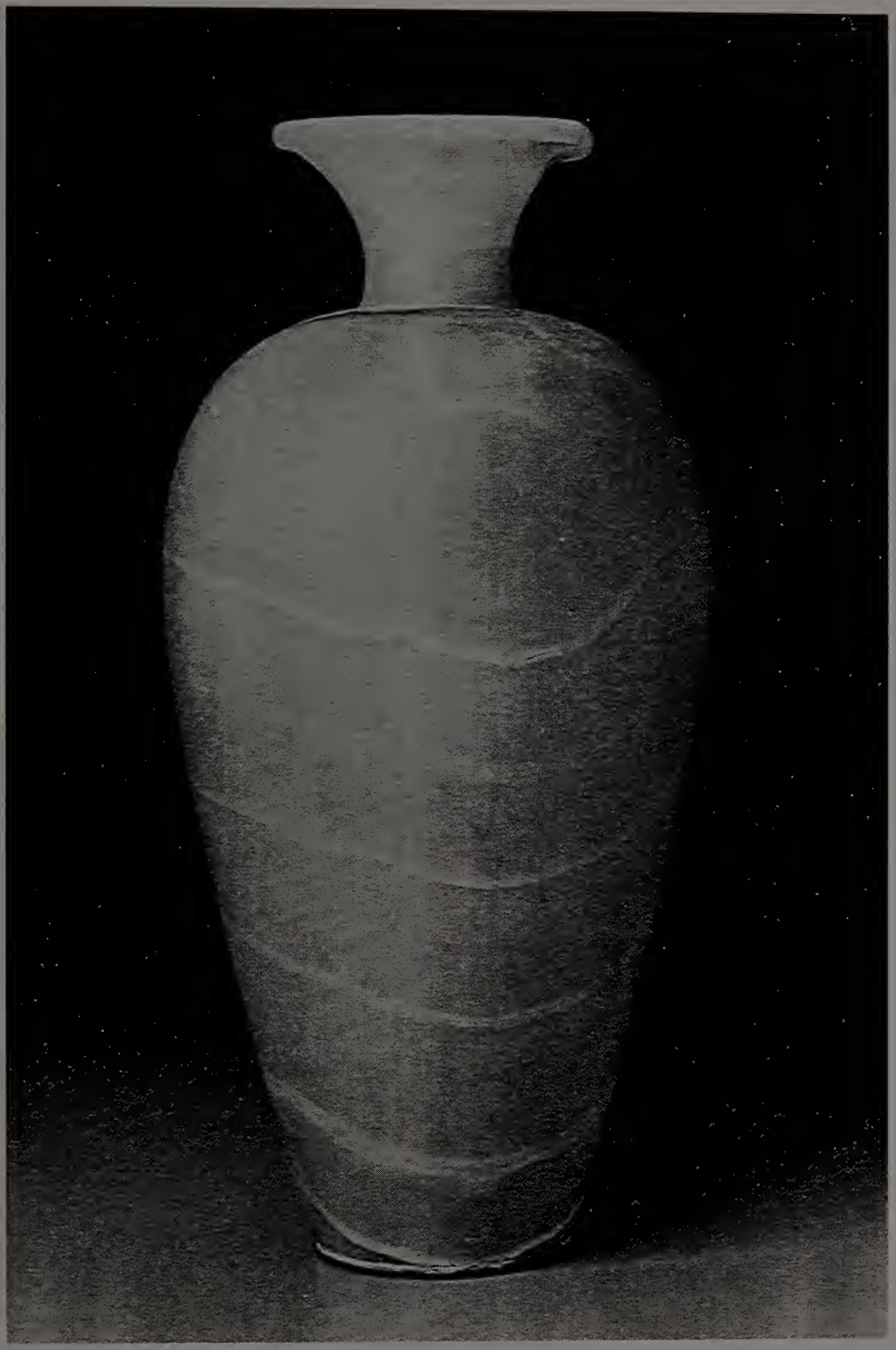


Figure 4. Large Alabaster Vessel, Egyptian, Middle Kingdom

Nubia

The peoples of the Upper Nile region, also known as Kush or Nubia, first appear in history in the writings of the ancient Egyptians, whose earliest records mention military expeditions against the southerners. Egypt apparently seized Nubia as far upstream as the Second Cataract. During the fourth dynasty of King Sneferu (ca. 2613-2589 B.C.), the Egyptians carried off 7,000 people that they had captured and counted as booty 200,000 head of cattle. For the next three centuries, the Egyptians ruled the country, which they called Ta-Seti, "The Land of the Bow."

They established towns along the Nile River, explored the desert periphery, identified important sources of copper and diorite for use in building and furnishing the royal pyramids, and established trade relations with little-known lands through caravans traveling further south, from whence there began to come a number of rare and exotic commodities. Three works from this period are illustrated in Figures 5-7. Over the next thousand years, these would lure Egyptian kings farther and farther up the river in an attempt to reach their source (Kendall, 1982).

From the evidence of the queens' tombs at El-Kurri and Nuri, it is clear that the Kushite (Nubian) king had multiple wives, most or all chosen from his immediate family. The appearance and dress of these ladies is striking and quite un-Egyptian. They were always depicted wearing long robes, made probably of fine linen, sometimes pleated and sometimes decorated with bands of color along the hems. One of the most characteristic features of this dress is a pointed fold hanging down the back. These draped garments seem to have been semi-transparent in order to accentuate the shapely outlines of the bodies of the wearers, which tended toward plumpness according to the Nubian ideal of feminine beauty. The most distinctive element of a queen's dress, however, was her crown. Like that of the king, the crown was a tight-fitting skullcap adorned either with a diadem and uraeus or draped with a golden vulture's body, the head of which rose over the forehead and the

Figure 5. Painted Ceramic Pot from Kerma, Sudan

Figure 6. Bronze Mirror from Kerma, Sudan

Figure 7. A-group Pottery Vessel, Lower Nubia, Sudan

outstretched wings of which hung as flaps passing behind the ears. The peculiar shape of these caps suggests that the hair of royal women was always cut very close to the head or shaved, a style dictated by the requirements of ritual purity. A woman's rank at court was probably indicated by the elaborate ornament which surmounted her crown. The royal sisters and lesser queens seem to have worn fixtures that supported the three very long, big plumes that soared up over the head and arched backward. The great royal wife wore a more complex ornament consisting of a pair of horns, a sun disk, and two wide feathers standing erect (Kendall, 1982).

The curriculum includes a number of these items, including costumes, head-dresses, ritual and cosmetic vessels, mirrors, a handbag, etc., with instructions on how to assemble them and allows the student room to create his or her own designs.

CHAPTER 3

METHODS

This chapter contains a brief outline of the methodology used to test this curriculum, plus objectives for its use, followed by a collection of sample lessons from the curriculum on African and African-American art.

Methodology for Research Study

This section includes a description of the study sample and of evaluation methods. It is followed by objectives for the curriculum.

The School Community

The public school used in this study is located in a multi-cultural, multi-lingual working-class community in the northeastern part of the United States. There are 469 students in the entire school: 234 are black Americans, 163 are white Americans, 61 are Hispanics, and 11 are Asian. There were no minorities in this school until 1977 when the court ordered students to be bused in. In this city, the procedure for selecting students for each school is as follows:

1. The public school sends out applications to all children in the city.
2. The students have a choice of five schools.
3. Some children are guaranteed a seat in a specific school.
4. Some children are assigned a random number and may be paired off with their siblings.
5. The factors that determine admission are the school's racial composition, seating, and a waiting list which is available to children who wish to attend certain schools. While waiting for the school they request they are put into another school.

The participants in this study were 145 students in grades three, four, and five at this school. Grade three was included because of the need to expose children to art at a very early age (Harris, 1963). Children in these grades showed an interest in African-American art and Egyptian art and had often initiated discussions about African-American artists, in response to items in their reading or social studies textbooks. The behavior and attitudes of the students and their parents was another factor in the selection process. Parents inquired about the possibility of starting a program that would give the students a base for African-American art, or an introductory course in Egyptian art. This also influenced me in my development of the program. On this premise I designed the African and African-American art program for the elementary art school curriculum. After meeting and talking with teachers, parents and the principal, I presented my proposal to the district superintendent, the department of research and development, and the superintendent. They gave me their approval, and communicated their interest in the program.

Characteristics of the Study Sample

At the end of the fall semester of the 1991-92 school year, 145 students in grades three through five in the school under study were in the project. Among them, six students (two in each grade) were excluded from this study due to their extensive absences. Hence, a total of 145 students were included in this study sample. Table 1 presents the racial and gender characteristics of the students in the school, and of those participating in the study, as of September 1, 1991. The "Implementation Class" refers to the classes where the African-American Art Curriculum was implemented in the art period, while the "Regular Art Class" refers to the classes in which the regular art curriculum was utilized during the art period. Students were assigned to each of these art classes as part of the school's usual process of placing students in classes. I was not involved in any way in choosing which students would be in which group. As can be seen from Table 1,

in terms of race/ethnicity, gender and age, the characteristics of students in the Implementation class and the Regular Art class were very similar. The variations in these characteristics were not statistically significant. Overall, across each grade, more than half of the students in each class are African-American.

Classroom Climate

The classroom was set up to promote the study of African-American and Egyptian art, starting by introducing the Egyptian Boy King Tutankhamen. There were posters of the jewelry, sacarphagi, and mummification process. The paintings in the studies by African-American and White American artists were visibly displayed.

Magazine articles from art magazines and National Geographic were placed in the reading section for the children to borrow or make copies. Life-size posters of Thomas Eakins's work, The Rowers, and Winslow Homer's Fog Warning were mounted on the walls. All of the book covers of the books used in this study were mounted on a large bulletin board at the entrance to the art room. This served as a source of information for teachers and parents interested in the program. The entire corridor in the art wing reflected the African-American art study. The back of the room was sectioned off and used for making masks, sarcophagi, clay items, jewelry, and tie dye.

Table 1

Demographic Information of Study Participants

Characteristics	Grade 3 Implementation Art Class Class A N	%	Grade 3 Regular Art Class Class B N	%	Grade 4 Implementation Art Class Class C N	%	Grade 4 Regular Art Class Class D N	%	Grade 5 Implementation Art Class Class E N	%	Grade 5 Regular Art Class Class F N	%
Racial/Ethnic Group												
White	9	34.6	7	25.0	6	30.0	5	26.3	8	29.6	6	24.0
Black	13	50.0	15	53.6	11	55.0	10	52.6	15	55.6	16	64.0
Asian	1	3.8	2	7.1	0	0	1	5.3	0	0	2	8.0
Hispanic	3	11.5	4	14.3	3	15.0	3	15.8	4	14.8	1	4.0
Sex (gender)												
Male	17	65.4	14	50.0	11	55.0	9	47.4	11	40.7	11	44.0
Female	9	34.6	14	50.0	9	45.0	10	52.6	16	59.3	14	56.0
Age as of 09/01/91												
Mean age	8.73		8.66		9.69		9.60		10.65		10.71	
S.D.	.51		.51		.78		.57		.63		.75	
Range	7.93~9.89		7.94~9.6		8.71~11.64		8.68~10.88		9.81~11.70		9.7~12.76	
Total Count	26		28		20		19		27		25	

Evaluation

There are several points of view on how to evaluate student art. Lanier (1983) says that art can only be judged and interpreted, and that growth is problematic in any form at present for whatever reason. He suggests that at some time in the future more exact techniques for such measurement will be developed. Lanier suggests, however, that the process of evaluating elementary art has three basic components: judgement, measurement, and reporting. Any of these can be reported; schools often use a letter grade or number or both or verbal description.

Following Lanier's thinking, this study used several criteria to evaluate students' learning in this curriculum. First, the student's general drawing ability was scored, before any assignment was given out, or manual or visual art work began.

The observation was conducted on a monthly basis over the entire school year. This researcher observed the children to see if they learned from the artistic products they made. In addition to observing their behavior and attitudes, classroom procedures were used to evaluate their learning about African and African-American art. For example, the children reviewed art criticism through visual and verbal essays. Through all this review, this researcher discussed and documented their experiences.

In addition, to measure improvement in the student's drawings, the Goodenough Draw-A-Man Technique was used. Culture influences drawings in obvious ways, such as types of garb, vehicles, implements and actions portrayed. The Draw-A-Man Technique was specifically developed to be culture-free and is therefore appropriate for this population (Harris, 1960, cited in Lanier, 1983, p. 178).

Children's drawings primarily depend on their concept of an object rather than upon the immediate visual images. Thus, it becomes possible to understand two phenomena of children's drawings:

1. As children mature, drawings increase in complexity, yet always retain a quality of wholeness.

2. Developmental adaptiveness or changes in children's drawings do not remain fixed from the time that their first cultural influences appear (Frankiel, 1957, cited in D. Harris, 1963, p. 234).

Because children's drawings develop as they do, and because they improve with practice and with exposure to art, the Draw-A-Man test should reflect improvements in these children's drawing ability as a result of exposure to this curriculum. In fact, this was the case.

The criterion used in scoring this test was whether the students had progressed from the "tadpole" stage of drawing a person to the full-body stage. This should include five fingers on each hand, a trunk and full facial features. In addition, the legs should be attached to the trunk, and the feet should be in proportion with the legs. Finally, clothing, profiles and expressions on the face should be appropriate. Eventually, students should be able to vary the quality of line, and take into consideration the space between the lines to the contour edges of the subjects. This Draw-A-Man test was given every three months for grades three, four and five.

In addition to these tests of artistic skill, the students were given a Before and After Review, a brief paper-and-pencil test to evaluate their factual recall. This test consisted of questions from the material studied in class. Grade three's test was directed toward art appreciation of African-American artists, media and African art. This is because in my past experience in teaching this course, the students are beginning to study African-American art and African art through their reading series.

Grades four and five were given a similar test. (See Appendices A and B.) For each correct answer, they were credited with ten per cent. They were asked about the eras of African-American art, and were asked to identify certain artists. During the course, students in grades four and five were asked to write short essays about the artists mentioned in the test. There were also a few questions about objects found in King Tut's tomb. This information was easy for them to retain, as they were reproducing the

crowns, jewelry, and bracelets from the tomb.

In the past, students have researched an artist listed in this curriculum, and have delved into his/her family history. In one case, they found out about Henry O. Tanner's nephew, who traveled throughout the world with his uncle's paintings, and lived close to the school.

Objectives for the Curriculum

The next few pages outline the objectives of this program.

Objectives for Unit One: African Art

1. To study people in relation to their natural environment and cultural environment.
2. To use contrast as a pedagogical tool: look at unfamiliar cultures to understand one's own.
3. To know the ways of the anthropologist and archaeologist, as well as the artist, and others: art critics and art historians. To perceive and experience what differentiates the painter from the sculptor, the architect from the potter.
4. To provide a thorough foundation which may lead to other learning.
5. To include in-depth studies, giving time to a few selected concepts, such as drawing, color, and painting.
6. To discover how things are related and to discover that discovery is a part of the process in art as well.
7. To help the student as a participant to be a self-motivator rather than a passive recipient.
8. To help the student find his/her own meaning in the material, some of which should be "raw data." The "raw data" the art student should be confronted with are creative art classroom experiences and original works of art. They may be buildings, paintings, craft

objects, etc.

9. To offer creative art activities from the 18th Dynasty. These activities are found in Chapter Three, along with instructions for the teacher.

10. To acquaint the students with precious metals, such as gold, bronze and silver and precious stones. These materials were commonly used during the reign of King Tutankhamen, and by Nubian kings and queens.

Objectives for Unit Two: African-American Art

1. To study the emergence of African-American artists.

2. To inculcate the concept that African-American art is an integral part of American art.

3. To outline the contributions of white American artists to African-American art.

4. To acquaint the students with African-American artists from three eras: Apprentice-ship, Journeyman, and Harlem Renaissance.

5. To introduce artists through brief reviews and have the students research and write about the artists.

6. To have students realistically render a content source, historical or contemporary, for painting from a mixed palette.

7. To introduce students to criticism by having the students review a museum exhibition.

8. To invite experts in the field of art to demonstrate the different styles of painting.

9. To have students prepare pen-and-ink sketches from a noted artist's graphic works.

10. To use an artist's illustrations as a career vehicle by having the students sketch their own ideas to illustrate some specific material.

11. To organize the students' craft production in the studio in order to turn out multiple editions of African-American sculpture.

12. To introduce architecture as a facet of the artist's work by having the students design and make models of simple buildings, based on Egyptian design.

13. To have the students paint on fabric, collaborating on projects: One should design

the pattern or design, while the other student selects color and fabric and does the layout.

14. To have the students work at fashion design by creating accessories from their own fabric design products, based on ancient Nubian costumes..

15. To develop drawing techniques, such as line drawing and still life. The object is to show the students how to consider the spaces between the lines as components of design and to relate the lines to the contours, or edges, of the subject.

16. To give the students knowledge of vocabulary and concepts on which the activity is built. Listed on the blackboard and discussed prior to the activity, these include: Contour, Mass, Positive (line), Negative (space).

17. To discuss the artists who are interested in these qualities (using slides or reproductions): Picasso, Duncanson, Tanner.

18. To help the children compare slides or reproductions of works of these artists to see how they coped with concepts already discussed.

19. To lead the children in interpreting the meaning of what they have seen, then voicing their opinions on the art works.

20. To acquaint the children with learning instruments that may be used todevelop an appreciation of African-American art.

Objectives for Teachers

1. To help the art students recognize and articulate the differences between African, African-American, European and American themes.

2. To discuss their own likes and dislikes of the art in this study and why.

3. To explain in their own words such works as Pablo Picasso's <u>African Mask Negro Dancer</u> (1907 oil on canvas, Penrose Collection, London).

Objectives for Teacher Awareness of Artistic Heritage

1. To help teachers assist the art students to understand why artists develop ideas and the

sources they use.

2. To acquaint the African-American student with the arts of their own ethnic background, and expose them to the White American artists who promoted the African-American artists and connect these two elements with the works of their own heritage.

3. To build vocabulary skills using terms in art.

4. To guide students to produce a watercolor, sketch, or crafts object of the work studied.

5. To train the students in visual identification of at least one African-American painting or historical era through an art review. This should be done before and after the program has been administered to the students to measure its effectiveness.

Sample Lessons in African and African-American Art

Many kinds of art and artifacts of the African, Egyptian, Nubian, and African-American cultures have been omitted from the elementary curriculum as a whole. Thus, there is much that can be included. Instead of including all of the projects in the curriculum, which includes painting, architecture, lithography, jewelry, serographs, and drum crafts, I include a sampling of lessons, appropriate for the various grade levels. In this assemblage are lessons in which students make objects in the art studio: objects of utility, objects for the home and celebrations, and wearable items. All of these items are familiar in mainstream U.S. culture, but have specific African antecedents which are worth exploring.

Most students in the elementary grades have some beginning knowledge of African and African-American history of art and culture. Hopefully, this introduction to this form of art will contribute to an appreciation of the culture and art and will enable teachers to present a more comprehensive and sophisticated program of African and African-American art.

The sample lessons that follow are arranged in the order in which they appear in

the curriculum: activities on King Tut, followed by other African art, and then an African-American artist.

King Tutankhamen Activities (grade 4)

To build on the children's fascination with King Tut, we recreate his burial mask, crown, and costume, and the costume worn by women of the period. We also recreate a board game of the period. In other lessons, not included here, we recreate his tomb.

Burial Mask

Students will sketch the face of King Tutankhamen from the burial mask picture.

Materials: Model of a head made of styrofoam, plaster of Paris bandages, Vaseline, paint, and brushes.

Activity: The styrofoam head is greased with Vaseline. Strips of the bandages are dipped into water very gingerly so as not to become soaked. They are placed over the greased head until the head is covered. Within a couple of hours, the bandages harden, and the mask dries overnight. The dry mask will then slip right off the styrofoam head. Then, they can compare the face of the mask with the sketch and paint the face gold, designing the features to be similar to the original mask (Desroches-Noblecourt, 1963, p. 115).

King Tut's Costume

Materials: 1 yard of leopard-skin fabric, 1 yard of artificial fur, cardboard, gold paint. His crown is made from oaktag, but colored red. Students may apply their own designs. A dagger is worn at the hip, and he holds a spear. Swim trunks are worn under

the leopard shawl.

Activity: The shawl is fastened over and under the armpit. The dagger and spear are cut from cardboard and painted gold. Thongs, jeweled sandals, are worn on his feet. The model should be bare-chested. If possible, a yard of artificial fur may be used to suggest King Tut being the great hunter.

Crown

Materials: Construction paper, jewelry bits, glue, scissors, magic markers, stapler and staples, scotch or masking tape, and aluminum foil.

Activity: Cut construction paper to fit head when taped (or stapled) in a circle. Leave it flat. Draw points of crown at the top with magic marker. Cut out. Decorate with pieces of aluminum foil, bits of jewelry, and colored paper. Reinforce with card-board, if jewelry pieces are too heavy for construction paper. Women wore a feather in their crown atop their headdress.

Gowns of the Eighteenth Dynasty

Most Egyptian fashions were draped, not tailored. They consisted of pieces of lightweight fabric, usually muslin or cheesecloth, draped to the body without cutting the fabric. The dress in the four figures that follow is on display in the Metropolitan Museum of Art. It was found rolled and placed inside the sarcophagus. Because of the accompanying jewels and the style, she was of royalty, possibly of King Tutankhamen's regime.

Materials: Cotton blends, crepe de chine, satin, or taffeta, sequins, beads.

Activity: Drape the fabric over the shoulder left to right, tie in the back of the neck, or over and under the armpit. Tie in front and place a sash around the waist. The illustrations suggest how to drape the gown (see Figures 8-11). When using sheer fabric, the model may wear a bodysuit or bikini. The students may decorate the dress with sequins or beads.

The Game of Senet (Game of Passage)

The Senet Game requires a board with squares in 3 rows of 10 each (see Figure 12). Each square is called a peru (or house). Each player has 5 playing pieces called ibau (dancers). Flat, semi-rounded sticks are used as a kind of dice.

The goal of the game is to move all of your pieces off the board before your opponent does, and move your pieces past your opponent's while trying to block your opponent's moves.

How to Play Senet:

•Each player sets up their 5 pieces alternately in the first 10 squares.

•Throw 4 sticks to determine the number of spaces to move. A flat-side-up stick equals 1, 2, 3, and 4; a round-side-up stick equals 6. If you toss a 1, 4, or 6, you move that number. If you toss a 2 or 3, it is the other person's turn.

Figure 8. Egyptian woman's gown

Figure 9. Woman's clothing from 18th Dynasty, Egypt

Figure 10. Egyptian woman's gown after wrapping is completed

Figure 11. Egyptian woman's costume including headdress

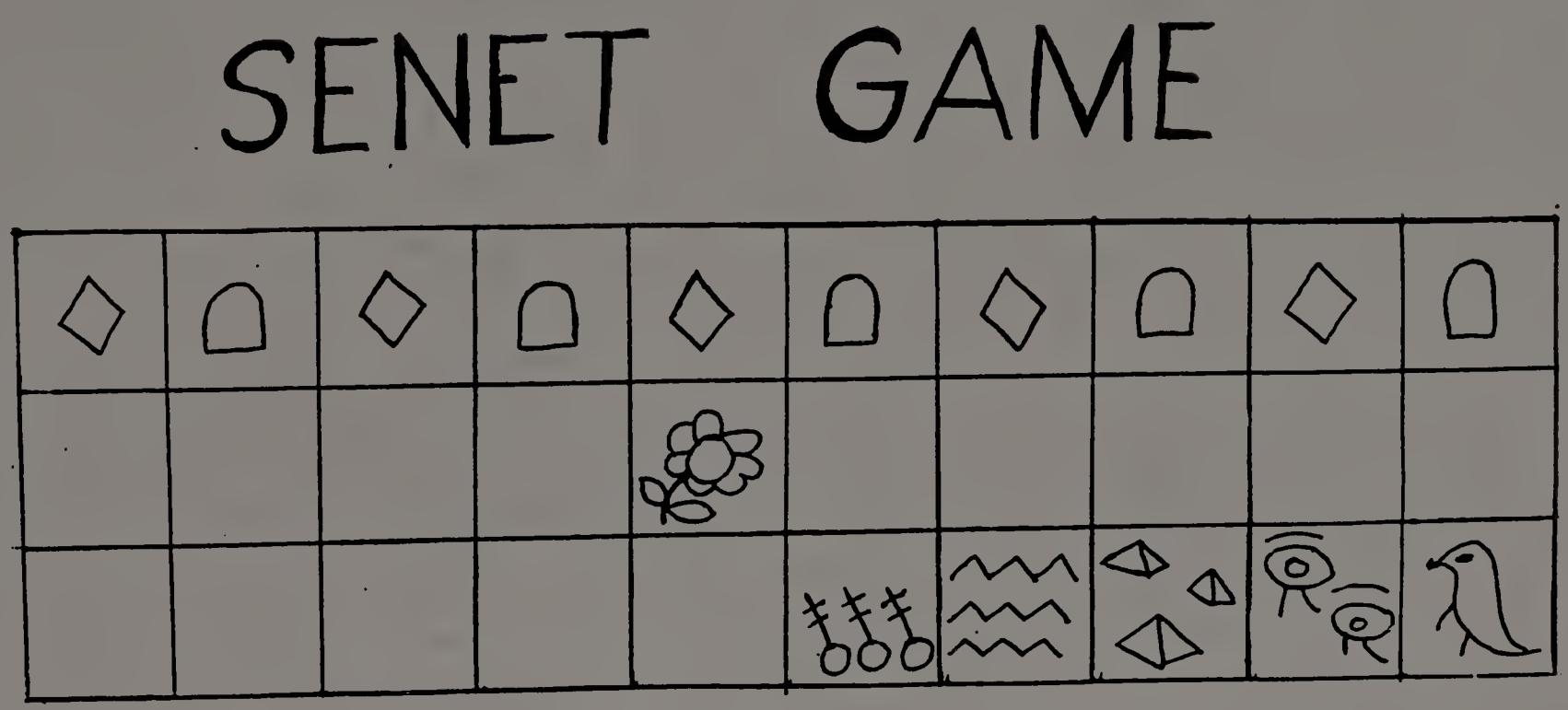


Figure 12. Egyptian game of Senet

•If you land on your opponent's piece, it is moved back to square 15.

•Two pieces of one color in a row block anyone else from landing on those two squares.

•Three pieces of one color in a row block anyone else from passing. If you land on "go," you must move back to square 15.

•If a player cannot move forward, he/she may move backward.

•A player may split a number rolled between two pieces, in order to move off the board. Playing pieces leave the board when they land exactly on square 30 (horus).

African Tribal Masks for Celebrations and Festivals(Grades 3, 4, and 5)

The next few activities use materials familiar to American children to introduce African motifs. They are followed by activities using less familiar materials.

Masks are a good introduction to African art for American children who are used to Halloween. There are many techniques for making masks. Here are three using moulage, found materials, and paper plates.

Modeling from Moulage

Materials: Moulage (a gelatinous material), Vaseline, large paintbrushes.

Activity: Cover the student model's face with Vaseline first. With a large paint-brush (#16), cover the student's face with moulage to capture the minutest details. (Be careful not to cover nostrils.) Remove from the face once it has hardened.

Because moulage can capture the minutest details, it creates a good likeness of the student's face. Students can exchange their masks during the festival. This creates interest and curiosity about who is who.

Coconut Mask

Materials: Coconuts, shellac or polyurethane, oil-base paints, feathers, cowrie shells, buttons, photos of African masks.

Activity: Split coconut in half, remove contents, let the inside dry. Shellac or polyurethane both halves of coconut. With paints, decorate with symbols to copy African masks in pictures. Feathers, etc. can be added.

African Paper Plate Mask

Materials: Paper plates, hole punch, tempera paint, markers, art tissue, orange yarn, photos of African masks.

Activity: Paint the paper plates with bright blue tempera paint. After the plates have dried, punch holes with hole punch around the entire plate. Thread each hole with orange yarn. Cut out nose, eyes, and mouth and highlight with markers. Roll art tissue into small balls, and cover with designs of triangles and squares on the face of the mask.

African Clay and Pottery Activities(Grades 3, 4, and 5)

One definition of pottery is "fired clay." Clay is a form of rock that is malleable in the hands; when subjected to heat, however, it becomes so hard that only the very hardest steels can scratch it. These facts have made clay uniquely useful to humankind. Three pottery and modeling activities are included here: pinch-pots, papier-mache bowls, and figure modeling. These activities also give American children a gentle introduction to African motifs using familiar materials and techniques.

Pinch Pot Method

Materials: Clay texture tools. Versatile tools are ideal for making impressions in or adding texture to clay. A rolling pin and spatula are also dynamic for making African ritualistic effects on jars, vases, cups, and dishes.

Developing a ball: Start by making two pinched bowls and, while they are in the rough state, join them edge to edge. The result is a hollow sphere that is relatively light

for its size. Take care with the joint, insuring that the clay is welded together before smearing and smoothing. Time spent on the ball can result in an accurate shape that feels right and true in the hands; and that offers a field for surface decoration, either incised, overlaid or colored.

Slabs and slab construction: A slab construction serves as a base for the Ndebele thumbpainting of houses in West Africa or the cliffdwellers of the Dogon people in Africa. It is also a base for reproductions of the pyramids of Egypt and Nubia.

Decoration: Incised decoration can be very delicate. For example, small depressions along the rim of a dish can be later filled with glaze. Or the student can cut massive holes through the side of a pot or both sides to give an added eclipse effect. Texturing can be achieved in many ways: for instance, by superficial scratching with the coarse teeth of the clay texture tools.

Color for Pottery—Glazes: Almost all clay has in it at least a trace of oxide, which causes the original white to fire cream or, as the percentage of iron increases, turn an increasingly deeper shade of red-brown. For the beginner, it is important to avoid confusion. Many gloss glazes on the market today are lead-free, and offer a range of colors. They include Amaco glazes, Matte glazes (lead-free), Crystalex glazes, textured glazes, and low-fire crackle glazes.

Sculpting and Modelling A Papier Mache Fruit Bowl (Grades 3, 4, and 5)

Materials: Medium-size bowl, cooking lard, Celluclay Instant paper mache, waterpaints and shellac.

Activity: Grease the inside of the bowl with lard. Mix the paper mache with water and place into the greased bowl immediately. Be sure to mix the mache to a

consistency that will adhere to the bowl. Mold and crease to the size of the bowl. This mache will dry hard and permanent with the appearance of stone. When dry, lift the mache bowl from the original bowl. The lard will make it slide off easily when turned upside-down. This mache can be painted, sawed, or sanded, and is waterproof when dry. Finish with markers giving the African zigzag effect or triangles, and paint with bright colors. White celluclay is the best for this purpose, as it will dry white and allows for truer, brighter colors when painted.

African Figure Modelling from Clay (Grade 5)

African modelling is taught the same as basic clay works. A ball of clay can be formed into an egg, and from the egg, a great variety of birds and animals can be developed. This will require adding more clay pieces—heads, wings, feet. To weld the clay together, use a little slip (water and clay mixture) daubed at the joints. As the students' skill increases, they can make larger figures, up to four or five inches. This is large enough for modelling a head.

Activity: Make a rough ball, beat it into an egg shape, and set it aside. Now press out a flat strip of clay that can be bent around to be the neck, and then place the egg on top of this with the point of the egg downward and overhanging the neck a little to make a chin. Smear in some clay to make a joint and, when it all feels firm, use your beating stick to improve the shape.

Tips on Using Clay: You cannot bond soft clay to hard clay. Do not let your model dry out: dampen it with water every so often, and when leaving it for a long period of time, dampen it with a wet cloth and cover with some plastic.

African Tie Dye(Grades 3, 4, and 5)

This activity allows the children to create actual items of clothing which they can model in a fashion show. The kinds of clothing to be made from this material include

headwraps and dashiki tops. Since the children are small, 15 yards will suffice for a group of 10 children. These garments are worn in the African-American community and in Nigeria for celebration and theatrical productions.

Materials: White cotton fabric (1-1/2 yards per child), dye, salt, rubber bands.

Activity: In tie dyeing, fabric is pinched up and banded tightly, then immersed in dye solution. Banding prevents the fabric it covers from absorbing the dye, so a design results. Thick bands give wide, bold designs. Thin bands give fine, spidery lines. There are four basic patterns.

1. Rosette: A section of fabric is pinched up and tied tightly at the base with a string or a rubber band. Adding more ties along the fabric gives a sunburst effect.

2. Donut: The donut knot starts out like a rosette. Fabric is pinched into a large puff, then the top of the puff is pushed down and through to the other side and tied tightly. Extra color can be put into banding with a squeeze bottle before immersing the fabric into the dye bath.

3. Stripe: For a striped effect, lines are gathered or pleated and wound tightly with rubber bands before dyeing.

4. Fold-dyeing: Like the Japanese paper-folding art of origami, this technique allows repetition of a specific design. Fabric is folded into fan pleats (or in half or in fourths), tightly banded, and dyed. The result is a rhythmic repeat of the pattern.

Instructions: Cut the fabric into 10" x 28" pieces. Prepare fabric for dyeing as above. Prepare dye bath according to instructions on package. Salt called is not essential, but does improve the color. Immerse fabric in the bath only a minute or so, then gently squeeze excess moisture from fabric. Remove rubber bands. Smooth and let dry.

African Fadeless Paper Graphic Design (Grade 3)

This activity introduces African motifs using another material familiar to young children.

Material: Fadeless construction paper, art or tissue paper, and glue.

Objectives: To become aware of line, shape, and color basic to graphic design. To create a rhythmic composition in cut paper that expresses emotion.

Activity: Brainstorm African animal faces in a sketchbook and even take a trip to the zoo. There the students may select an animal and get a good idea of the animal's behavior. These images may be stylized, and children can create a blend of their own faces and those of the animals. The children should be aware of the graphic impact of color and its relationship to form and space. They create their final composition in cut paper. They can use any variety of paper they choose, and should be aware of the transparency of tissue paper and the brilliant opaque quality of fadeless paper. Craftmanship, composition, and theme development are all important.

African Art of Ndebele Women of West Africa(Grades 3, 4, and 5)

These lessons document an extraordinary art form that may be old to artists, but very new to Boston youth. This lesson is an attempt to capture the unseen and reproduce it in the classroom. The art of the Ndebele people is similar to fingerpainting, as the artist uses the hand as the paintbrush.

Materials: Medium-size cardboard cartons for grade 3, large-size cartons for grades 4 and 5, slides and photographs of the village of the Ndebele women and children, tempera paint, pencils, drawing paper.

Activity: Students are to draw and plan the shapes, lines and design of the houses. The teacher will assist in cutting the doors and windows. The house is to be used as a canvas. No brushes are to be used, only thumbs and fingers to create the motifs on the house.

Fabric Sun Prints from Oshogbo,
West Africa Adi Gun Osogbo Creations (Grades 4 and 5)

Like the previous lesson, this one brings the children into a less familiar and more African setting.

Materials: Video of artists painting fabric in Osogbo, white cotton fabric, fresh foliage, miscellaneous objects (buttons, Kraft paper, yarn, clay, beads, cardboard, etc.).

Objective: To observe designs in nature, spatial planning, color relationships, and blending.

Activity: Before prepping fabric, discuss plant life in the artist colony in Oshogbo, Nigeria, West Africa. Create interest by showing the video of the craft of fabric painting by the artists in the village colony in Oshogbo. Slides of jungle life and colorful photos of the jungle area can be shown.

Begin by asking open-ended questions: "What type of plant life exists there?" "Are they plentiful?" "Which animals live in the jungle?" "What would a tiger's paw print look like?" "If a leopard walked down a muddy path, what would his paws look like?" "What if a boa or python slithered by?"

With foliage and miscellaneous objects laid out, have students arrange a jungle scene on Kraft paper that is cut the same as the fabric. Clay can be rolled into a slab, cut and shaped into paw prints and other shapes. Yarn can be used for vines or snakes. Fresh leaves and flowers can be used to create landscapes.

Once the design is ready, moisten the fabric and stretch it on a workboard. Sponge, brush, or spray on Solar Print Paint using preselected colors. Arrange objects onto fabric as they were on the Kraft paper (press leaves, petals, etc. into the fabric for a more defined image). Place material in a sunny, draft-free area (preferably mid-day sun). Objects will "print" as fabric dries. Mount onto a board or stretch onto a wood frame.

African Foliage Collage Monkey Play Time: Osogbo, Nigeria

This is another activity that engages the children in a more African artistic context.

Materials: A firm background, such as masonite, clipboard, or poster board should be used for stretched canvas (anything thinner seems to buckle under the heavy moisture from the glue); scraps of fabric—burlap, cheesecloth, cotton or fabric—that are printed (in different shades of brown, beige, and black for monkey tones); Elmer's glue, polymer emulsion or Sobo glue. Paintings, postcards and travel posters from Africa can serve as a stimulus for designs.

Activity: The design of the collage should be drawn first and traced and cut out, then pasted directly onto the canvas or working board. Materials can be folded over and frayed at the edges, embroidered stitches can be used to outline the monkeys in the trees, and it will need five extra stitches added to the fabric collage. Birds may be added, then blanket stitch is applied for a bird's tail. Sometimes, a piece of fabric draped in a certain fashion will highlight a tiger. The green fabric will support the idea of foliage. When rayon or thin material is used as a background, a white cardboard mount one inch smaller than the allowed border is required. The picture is then stretched by using stout linen threads laced up and down the back and side to side to prepare for final framing.

Content Lesson on African-American Artist Scott Duncanson(Grade 5)

This final lesson exemplifies the work on African-American artists, in which some art history begins the lesson and students then reproduce some of the artists' work.

Introduction to Lesson: Towards the middle of the 1800s, Scott Duncanson's landscapes became very popular. Art students studied his painting methods and borrowed from his ideas and extended the art of landscape painting, a group of artists in New York State known as the Hudson River School. Some travelled far from home to accompany government expeditions into the wilderness. Others lived for a time in the frontier

settlements and made sketches of the beauty of the new land. Landscape painters recorded the appearance of natural wonders, including changes of seasons, and the weather.

People who remained at home along the Eastern seaboard learned from artists what the new frontiers of the West were like. And people who lived in the West learned what the East was like. There were no cameras then, no television to capture the grandeur of America. These drawings offered the only glimpse of what the rest of America looked like.

Four of Duncanson's murals are in the Taft Museum in Ohio. During one of his trips to Europe, Duncanson did a painting of Balmoral Castle that was purchased by Queen Victoria. His style was meticulous and detailed. His works were exhibited at the American Negro Exhibition (1940) in Chicago, the Boston Museum of Fine Arts, The National Center of African American Artists, the National Archives in Washington, DC, and the Glasgow Art Gallery in Scotland. He was perhaps the first Afro-American artist to gain international recognition.

There are two styles of landscapes, the classical or European, and the American. Typical of European style, the students will create a snowy landscape using a drybrush technique. With the drybrush technique, they may include ruins of ice. In the American style, the students may create the same landscape, but include people, maybe an igloo. Another popular scene is the autumn scene.

Resources: Slides of Duncanson's art or prints of paintings of America's wilderness.

Materials and Preparation: Grey or pale blue paper. Tempera paint: blue, yellow, green, orange, brown, red, and purple. One-half-inch bristle brushes. Newspaper for workspace surfaces, water cups. Place a tablespoon of white tempera in each water cup. Allow the students freedom in developing shades, and light and dark shadows.

Activity 1: In preparation, the students will observe real trees (preferably outdoors) or photographs of trees, and make careful representational drawings, focusing on

one object and on careful rendering of the bark and foliage in detail. If students are using charcoal on grey paper, they should use chalk sparingly to highlight parts of the trunk and/or foliage. To begin mastering a landscape, they should do a portrait of an individual object, perhaps a tree. The aim should be to create careful, representational drawings. How well do their drawings of trees compare with the trees in Duncanson's paintings?

Activity 2: The students will sketch an imaginary landscape with foreground, middle ground, and background. They should place a detailed tree or trees in the foreground, but should not have the trees growing from the bottom edge of the paper. They might attempt a native American encampment or a scene from the American Revolution. A winding river, an old mill, animals in a pasture, or other subjects of 100 years ago could fill in the middle ground. Then they can try lightly sketching hills, mountains, or a cloudy sky, or just a simple puff of a cloud to complete the landscape.

Activity 3: Since Scott Duncanson studied in Europe, students can experience his classical style with the use of pencil and white paper. We begin by giving them a feeling of Duncanson's travels through Europe by showing slides of his classical paintings or pictures. Slides of ruins, such as Pompeii, are very good for comparison. Then the students can draw a disaster: firebomb, tornado, hurricane. What would be left? They can try using the basic shapes: rectangles, cubes, squares, triangles, circles to form a pattern of ruin.

CHAPTER 4

RESULTS

This chapter reports on the results of this study from several points of view. First, I present the results of the pre-test and post-test, then the open-ended questions and the Goodenough Draw-A-Man Test. Then, I move to more qualitative results: the children's learning about history, community, art theory, and other values.

Quantitative Results

The African and African-American Art Test

The African and African-American Art test was an important part of the implementation of the African-American Art Curriculum. The results from the before-the-study and end-of-the-study administration of this test for the Implementation Class and the Regular Art Class are summarized in Table 2 and illustrated in Figures 1 to 3. They reflect the changes over time for the students using the African-American Curriculum and the regular art curriculum.

As shown in Table 2 and Figure 13, both classes of third graders initially failed the African and African-American Art test completely. By the end of the study period, however, they all made substantial improvements on the same test. The differences in the mean scores between the pretest and posttest favor the students in the Regular Art Class as compared to their peers in the Implementation Class.

As for the fourth graders, students in both classes made statistically significant gains on the African and African-American Art test (see Table 2 and Figure 14). Students in the Implementation Class were able to close the initial gap and outperformed their fellow students who received regular art instruction.

Table 2. The African-American and African Art Test Performance for Implementation Class and Regular Art Class by Grade Level

Grade/Class	No of Students had Pretest and Posttest Scores	Pretest Mean Score	Posttest Mean Score	Mean Differences
Grade 3:				
Implementation Class	18	0	54.4	54.4*
Regular Art Class	18	0	72.8	72.8*
Grade 4:				
Implementation Class	17	37.1	74.1	37.0*
Regular Art Class	18	42.2	67.8	25.6*
Grade 5:				
Implementation Class	27	50	83.7	33.7*
Regular Art Class	24	39.6	77.9	38.3*

* t-statistics of pretest versus posttest differences were statistically significant ($P < .05$).

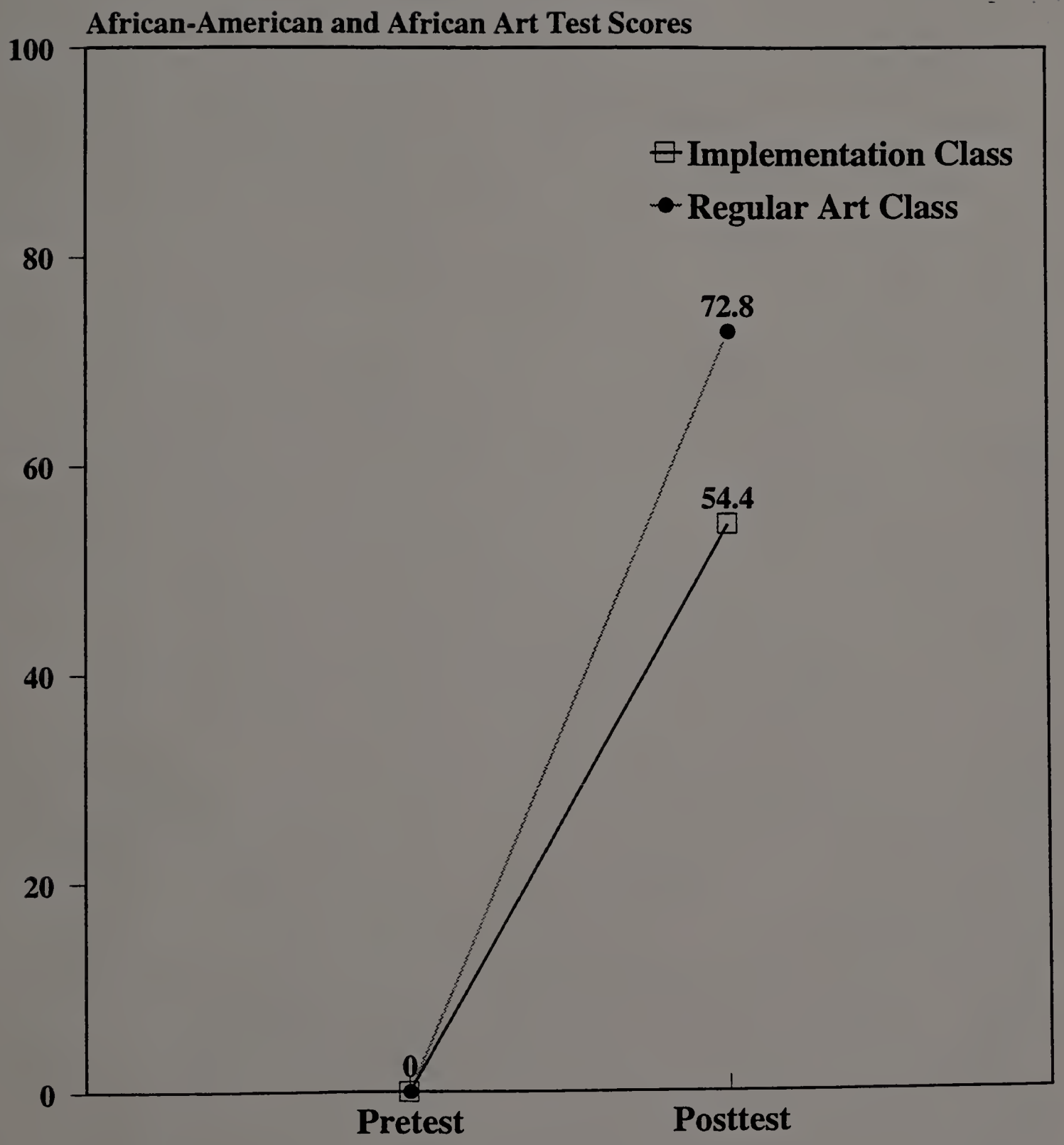


Figure 13. Third Grade Pretest and Posttest Performance on African-American and African Art Test

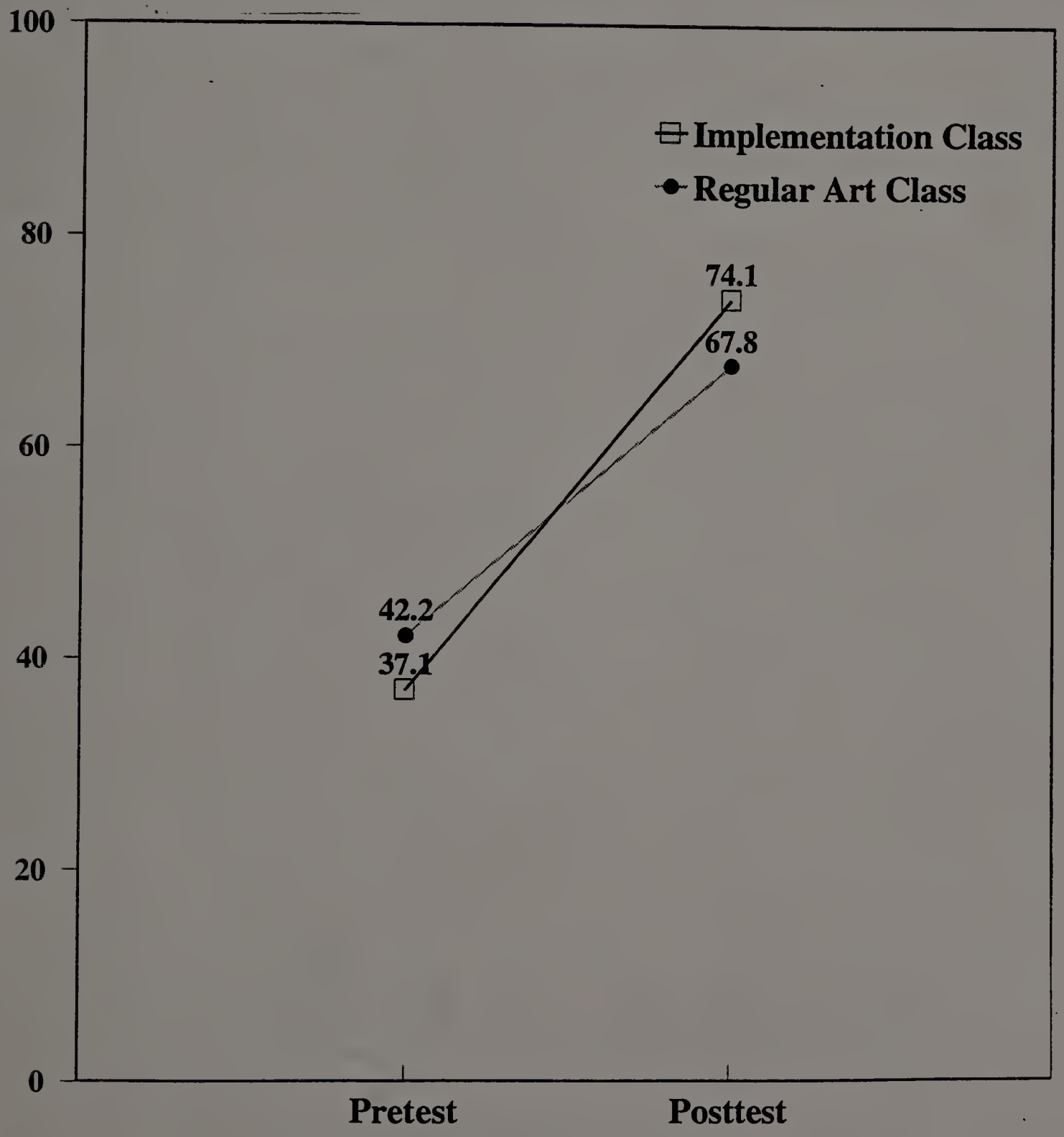


Figure 14. Fourth Grade Pretest and Posttest Performance on African-American and African Art Test

The performance of fifth grade students on the African and African-American Art test as presented in Table 2 and Figure 15 indicate that these students were able to make statistically significant improvements using either curriculum. However, the gain made by students in the Regular Art class was somewhat larger than that of their peers in the Implementation class.

Open-Ended Questions

The purpose of including open-ended questions was to validate the curriculum and to provide a more accurate picture of what students had learned and how well they applied that knowledge to the test.

These students were able to master the basic concepts of the African and African-American art curriculum. They showed improved scores and performed well when tested with questions set in context that they recognized as a part of their experience when the material was presented visually.

The students also demonstrated that they were familiar with the demands and structure of the narrative genre and could bring an appropriate frame of reference to their work when reading narratives. These students also showed that they are skilled in making inferences about the text they have read from context clues and can support their inferences with evidence.

This improved score can be attributed to the fact that more than half of the grade four students read for pleasure on a daily basis, according to the Massachusetts Department of Education (1990, p. 6).

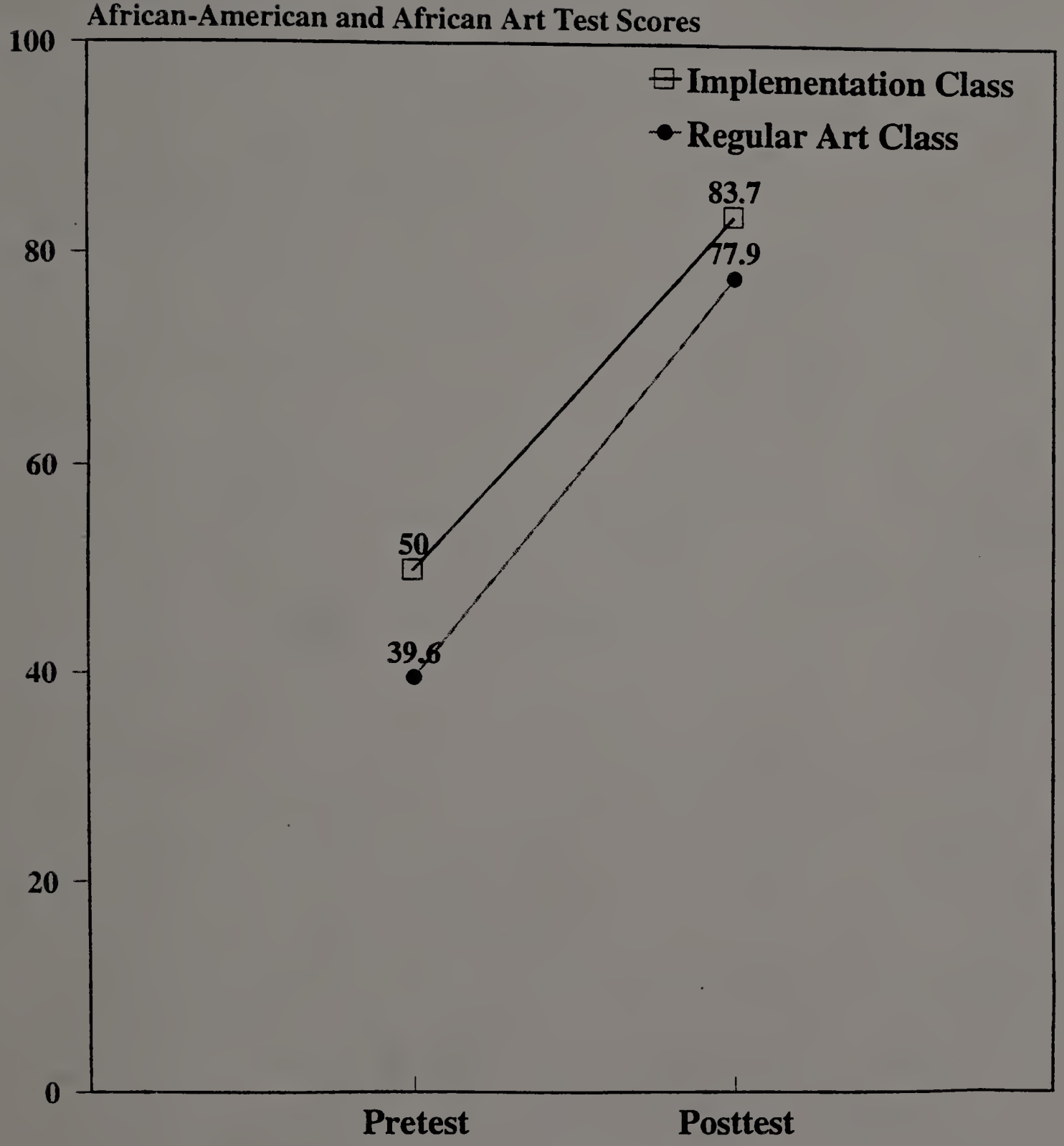


Figure 15. Fifth Grade Pretest and Posttest Performance on African-American and African Art Test

Summary of Children's Scores on Drawings

Children in grades three, four, and five showed improvement as the art program progressed. Dale Harris, author of Childrens' Drawings as a Measure of Intellectual Maturity (1963, p. 178), supports the principle that conceptual development structures change in the way the child depicts the world. This is a valid reason for children to have African-American art included in their art curriculum.

In measuring the children's drawing, I used the Goodenough Draw-A-Man technique in order to observe and account for improved drawing. Grade three students started out with three fingers, no ears, no hair, and, in some instances, grade four students made the same mistakes. In grade five, only a few were missing parts of the body. At the end of the course, grade three students had five fingers, shoes on feet, and fully-clothed people. Grade four went overboard and became involved in ethnic designing of the figure, to include terminator clothing and Ninja turtles. I led them to observe the work of artist Alan Crite and Ossawa Tanner's The Banjo Lesson painting so as to develop an appreciation of the master painters.

The third, fourth, and fifth grades were tested on separate occasions three months apart, using the Draw-A-Man technique. The final tests were scored three times, twice by the same judge and once by a different judge, +92; and on scorings by another judge, +92.

This test revealed several interesting insights, and showed me what has taken place as I have been their art teacher for a few years. I had brought to them a direct and concrete experience of the environment which they converted into images. I observed them using this experience of the environment as a means of artistic expression, to convey both cognitive and emotional experiences.

These students worked with media, producing full-figured people and stylish clothed figures, a vast improvement. Within the circle of child artists they have become quite prominent. Samples of this improvement are shown in Figures 16 and 17, which

were drawn by the same student.

Qualitative Results

Black History: Art and Student Research

The Black history segment of this program produced many drawings and craft pieces at all three grade levels. The children were able to combine their understanding of artists of the Apprentice Era and the Journeyman Era with that about the Civil War, and they were prompted to discover on their own, to look into the artistic life of Boston in places like its waterfront. They explored Winslow Homer's lithography, as well as his watercolor paintings of Negroes in the Diaspora and the Southern part of the United States after the Civil War. They wrote essays about Edmonia A. Lewis, a Negro sculptress. She learned of Charles Sumner, the Massachusetts abolitionist, met him, and sculpted a bust of him in white marble. The bust is now in the Boston Museum of Fine Arts.

Thomas Eakins, a powerful force in the development of Negro artists, impressed the grade four class. They discovered he made a painting of Ossawa Tanner while he was a student, and that the painting is at the Boston Museum of Fine Arts. The grade five students were also fascinated with Eakins's friendship with Tanner. During their own research, one of their many discoveries about these artists' works was that a relative of Ossawa Tanner lived within their community. It brought the past a little closer when they discovered that John Quincy Johnson of Sharon, Massachusetts, was Tanner's grand-nephew and for the last three years had assisted with national exhibitions of Tanner's works (Johnson obituary, Boston Globe, August 26, 1991, p. 88).

Figure 16. Improved Grade 5 Student's Figure Drawing

Figure 17. Grade 5 Student Profile Portrait of Dr. Martin Luther King, Jr.

They also discovered how Eakins utilized Tanner's friendship and encouraged him in his work. Eakins was concerned by Tanner's depression and in his painting, The Negro Boy Dancing (Figure 18), he portrayed Tanner psychologically. The children drew a correlation between Tanner as a youth and as an adolescent playing the banjo, and then as an elderly gentleman. The students understood that in this painting Eakins was portraying Tanner in these three stages of life. Tanner actually posed for these paintings while he was a student of Eakins.

The Negro Boy Dancing startled the grade four class. They thought it was Michael Jackson and his brother Germaine in song and dance. When told the story behind the painting, they still found it hard to believe. Parents accompanied them in a search as to whether it was or was not Michael and Germaine. Through their own research, they discovered the painting was very old and could not possibly be the Jackson brothers. This process opened up great discussions of music, pop art, and motion in their drawings.

There was also a social studies aspect. Through an improved understanding of their achievements, and the realization that they were able to see hidden potential come to fruition before their own eyes, they became their own best critics and considered their work to be good.

The students were able to use their imagination and apply it to their art skills as another language to illustrate and interpret whatever phase of art they were working on. Horace Pippin was a good example. The students used his paintings, which went very well with their study of post-Civil War events. They wrote essays, collected his paintings from art books they found in the libraries, and made them into a portfolio. The highlight of Pippins's work was his 1942 painting of John Brown going to his hanging, which is in the Philadelphia Museum of Fine Arts.

Figure 18. Negro Boy Dancing, by Thomas Eakins

The pencil drawings of Charles White, such as the head of a young girl, appealed to the sincerity of the children who were influenced by this work. From this study, a drawing of Martin Luther King emerged. Allan Crite's work, The Marble Players (Figure 19), initiated discussion about the boys' attire (knickers) and the type of game they were playing. They asked questions like, "What is a marble?" and "How do you play the game?" When the students drew pictures of children playing games, they applied these lessons to their own lives and drew Nintendos, Hulk Hogan, Barbie dolls, Ninja Turtles, Smurffs, and the Simpsons.

The African-American artists of the Harlem Renaissance were also interesting for the children. They saw slides of the work of Mailou Jones, and thought about Augusta Savage, Jacob Lawrence, and Aaron Douglas. They pondered Alain Locke's reasons for organizing a group of artists that included Archibald Motley, Hale Woodruff, William Johnson, Richmond Barthe, Palmer Hayden, and Meta Warwick Fuller. They clearly understood the techniques and devices these artists used in perfecting their craft.

From History to Art

These examples of artists' works led the students to identify the best media to work with: pen and ink, watercolor, charcoal, or lead pencil. The oil crayon was used by grade five students.

Palmer Hayden (1890-1973) provides another example of the transition from history to art. His work fit very well into themes of Black History Month. Because Hayden was the first Black American to use African subjects in his paintings, this helped distinguish between certain ethnic stylistic differences in the art of Black Africa. After seeing African themes in Hayden's work and Pablo Picasso's extensive use of African

Figure 19. The Marble Players, by Alan Crite

themes, the students researched these artists and paintings. They developed many styles of masks, from paper mache to plaster of Paris molds. They decorated and painted these masks according to particular themes and purposes provided for them.

It should be kept in mind that these students drew freehand, because the object of these lessons is to develop their drawing skills. Tracing or copying works that the students did not originate was strongly discouraged because it stifles the students' natural ability to draw. This researcher did allow the students to study the pictures and masks, because they were unfamiliar with the subject.

Paintings and Graphics

The grade five class took field trips, heard lectures, and saw slide presentations. These trips took them to the Museum of Fine Arts and the Museum of the African-American Artist. On these trips they saw details of paintings and techniques such as tie dye, silk screen, mono printing, and graphics, and began to apply these details to their own work. Students who felt that they could handle pen and ink researched Winslow Homer's work in Harper's Weekly. From this study of prints in black and white, their own styles of prints emerged. The girls worked out fashion sketches and the boys drew the skiffs in the Boston Harbor using pen and ink, influenced by Homer's study. The Egyptian dresses were their own original designs, transposed from Ancient Egyptian styles included in an activity packet. They made the clothes and modelled them in a fashion show during the Black History Month celebration.

Community Involvement

This study also had positive results in the community and school, where the children were expected to participate in celebrations with an understanding of what they are doing in the festive arts and why. Every summer, the African-American community presents a National Kiddie Carnival for elementary school children with a special focus

on the West Indian children as a means of keeping them in some communication with their artistic heritage. As many as 400 children participated in this cultural festival. They wore elaborate costumes based on African originals and competed in dance competitions. They paraded through the area and ended up at a local football stadium. This past year, students from this African and African-American arts program designed by the researcher were featured on the front page of a local newspaper, wearing art objects they had researched and made in art class.

First Night, every January 1, is another big event in which the school children participate. It is an opportune time to present one of their projects on a float or simply be in a parade, wearing costumes from any of the eras they have studied in art class. This kind of community participation fills an obvious need in the community because there is little opportunity to reflect the heritage of all these groups. The art of Africa, Nubia, and Egypt is too often neglected, even in predominantly minority areas.

How Well Did the Black Child Do?

The Black children did very well in making the objects they had studied. They figured out that making the art objects would enable them to participate in the local festivities when the time came. The fourth and fifth grades were exceptionally creative in recreating the crown and artifacts from King Tutankhamen's tomb, especially the sarcophagi. The Hispanic students helped by providing unique ideas about recreating the mummies, and the Asian-American children drew on their own traditions of gongs and drums to participate in the drum craft segment.

The profile drawing of Martin Luther King (Figure 17) is by a Black grade 5 male student. This student has attained a full score on the quality scale of the Harris profile test: ten points each for the profile, and for the eyebrows, eye, nose, mouth, ears, neck, hair, full face, lips, and clothes.

How Well Did the White Students Do?

The white students did very well as far as their manual skills were concerned. They appreciated being enlightened about African art, the boy king, and the eras of African-American art. They were already knowledgeable about issues in the Black community through watching television and reading the Weekly Reader in school. So they were prepared to make good use of this program.

Significantly, when the White students felt they had learned a little more about African-American art students who were their classmates, and because they both had an opportunity to study the classical aspects of the art, they could communicate better with them. These students conveyed to me that they saw the African-American student as their counterpart a little bit more clearly and said they had acquired a better understanding of them. The White students also did in-depth research into the lifestyles of Ossawa Tanner and Scott Duncanson's son.

Male vs. Female

As far as gender was concerned, the male population dominated all phases of the King Tutankhamen project. They talked more during class about the ill-fated boy king and theorized about why someone killed him. King Tutankhamen's weapons were of special interest to the boys, and they were able to invent their own styles of weapons based on King Tut's dagger, adze, and spear. They also produced more art objects.

The boys were very dominant in reading about the African-American artists and were able to reproduce works of various artists more than the girls could. Moreover, in the Journeyman era unit, the grade five boys wanted to use Robert Scott Duncanson's romantic landscape painting as a battlefield depicting the Civil War. When asked why they would take a romantic picture and turn it into a battlefield, they responded that the clouds could be smoke from gunfire and in the hills the cannons and soldiers could hide, blending into the trees and landscape.

The grade three boys compiled names of African-American artists and photo-copies of pictures to be used for a picture file of paintings that were done by African-American artists and relevant to the cross-team teaching the homeroom teacher was doing in cooperation with me. They also made an index of books they read in conjunction with the artists of the Journeyman and Apprentice eras.

The girls were more articulate about design, line, and form. They focused their attention primarily on the construction of the sarcophagus. With assistance from the boys, they were able to wrap the frame of the mummy with plaster of Paris bandages and actually make the mold of the mummy. They were able to paint canoptic jars and sew pieces of styrofoam together to represent the intestines of King Tut and place them in the jars. They used the correct colors for the intestines (red plus a little yellow for the cholesterol in his blood), the liver, and the kidney. All the processes that the king's body required were taken into consideration by the females in one grade five class. They decorated it beautifully in yellow art tissue and placed a similar type mask on the face. This sarcophagus is being displayed in children's art centers throughout the community, as a science display as well as art.

The work of the grade three girls became very elaborate and creative when they came to the African art segment. They carefully designed their tie dye fabric, as they had learned from artists who came into the classroom and demonstrated for them. Out of this fabric, they made drawstring handbags to match their tie dye shirts. They used fabric paints, in pink, blue, and gold, to add another dimension to the floral motif.

In drawing the figures, the girls still lacked feet and hands in some cases. They were more interested in draping the dress. To remedy this and to improve the details on the figure, Iled them to the designer who made Mary Todd Lincoln's dress, former seamstress Mary Keckley. They also saw slides of dresses made by Rosa Parks, Mother of the Civil Rights Movement.

Because of the relatively short time and the youth of the children involved, it was

a lot for them to consume. This age group is not too young to become involved, however; these girls came up with ideas for making doll costumes of these important historical persons.

Parental Involvement

According to the Comparison Score Boards which are used to report school district scores, there is a relationship between the educational levels of parents and students. The higher the educational level of a student's parents, the higher the students seem to score on the test. In my observation, some grade five students, whose parents are employed in the medical field, became very knowledgeable about mummification. They were able to paint the intestines exactly as they are in humans. They were able to sew up the incisions on the mummy and prepare the King Tutankhamen mummy for burial in the tomb. In an oral quiz, they scored 90 to 100 per cent.

Students in grade five whose parents were in the fashion and art world were able to design and research styles of Egyptian dress and makeup with the encouragement of the parents. This proved to me that there is a bond between parents and students, not necessarily on an academic level. In this case, all the parents seemed to be able to help their children in this program, as they were knowledgeable about some facet of the curriculum. One fourth grader and her mother modelled similar African-motif outfits in the fashion show. One third grader designed her African pantsuit and hat in art class, and her mother cut and sewed the outfit for the fashion show. These are a few of the highlights from the many that emerged as we used this curriculum.

Intrinsic Values

This study has established the value of African and African-American art. This study has contributed to an awareness among Black children that they do have a history and that their identity is a visual matter. The children now understand that there is a

Negro culture other than the usual Black images of the ante-bellum south and post-Civil War time, the so-called improved poverty model. I hope that when art educators recognize the absence of African and African-American art in their curriculum, they will teach more effectively as a result of this study.

This study has revealed many values for students in African-American art. These elementary school children transformed available materials into objects of art, and the results were beautiful. As the program progressed, the researcher noticed the students' attitudes began to change into excitement when they were asked to compile and prepare their own scrapbooks of information in relation to local and national personalities in the art world. They became more expressive, both visually and verbally. The fusion of the model programs did counteract the students' lack of knowledge about African and African-American art. The African mask-making activity allowed the students freedom of expression, working with shape, line, and color. Dale Harris (1963) describes the conceptual values that are present during creativity, such as manipulative skills. Moreover, the students learned a new way to express their emotions and in some cases to vent their anger using concepts learned through their works of art. Thus, this program met two needs: artistic and educational.

Moreover, the two model programs used in this study contributed to the ethnic celebrations held in the school and community as part of the policy of encouraging ethnic celebrations. The program expanded the art concepts in the study into the community through avenues of exhibitions and art competitions for the school and the community. As the program progressed, the students' self-concepts and self-expression grew, both manually and verbally. I observed that I was reaching developmental goals, of creativity, adaptability and putting literature to use, as well as problem-solving and critical thinking.

The few White students in this program were very interested, particularly those in grade five. They found this art program to be a new learning experience. They asked why they were not taught more about African-American artists, especially when some of

CHAPTER 5

DISCUSSION

This research program has recorded and reported on a curriculum for the study of African art. It has also given students a better direction into the spheres of African and African-American art, in terms of drawing and making art objects. From its genesis in Nubia, which has become a popular place to visit and study, the study has continued forward in time. It has reviewed the founders of African-American art, Dr. Alain Locke and Dr. James Porter, who began the New Negro Movement in art. The biographical sketches of these two men offered opportunities for these students to learn about the three eras of African-American art: Apprentice, Journeyman, and Harlem Renaissance. This unit gave them great knowledge, and they were able to handle those eras in discussions of African-American art.

Previous studies by child psychologists like Piaget (1969), Hobson and Hobson (1990), and Harris (1963), as well as noted art specialist June K. McFee, all clearly state the need for children to become involved in ethnic art as a way of better understanding their own origins. This implies that there is a need to include a multicultural art program in the elementary schools and combine it with the basic regular program. It is obvious that the children need to have more of this type of learning experience so that they will become accustomed to other versions of art. In fact, these children were able to grasp techniques and handle some complex instructions comfortably. This implies that most children are ready to handle African and African-American art on an elementary level.

The idea of including African and African-American art did not alter the regular art program much. What it did do was to create more interest in art, especially the study on King Tutankhamen, the African Boy King. The portrayal of the Negro on canvas by Winslow Homer and William Sydney Mount led the way for these students to discover other artists who were doing similar paintings in an effort to promote the Black figure on

canvas.

To keep track of these artists, the students developed an index within their journals, which they used as a base for their drawings of a subject, as well as writing essays and making sculpture pieces.

From the American Civil War to current wars, this curriculum allowed the students to relate to the recent gang wars of which these groups of juveniles can be victims. One positive way I used this theme was to direct them into participating in the local crime watch poster contest which offers monetary awards, as well as beautiful plaques as keepsakes for the winners. The local police department invites them to participate with their in the annual contest.

As a result, they submitted work based on some of the Civil War themes and recent happenings in their lives. I have had several first, second, and honorable mention winners. The winners in this contest have been African-American boys from grades three, four, and five, and two White females.

There is an obvious need for more art programs for all cultures. This researcher focused on African-American art because it has been left out of the teachings in the public schools on an official basis. It has not been included in any new catalog or bulletins, nor has it been officially included in workshops for Black History Month.

This exclusion has implications for the children at a more personal level. In assisting the boys in one class, I first had to convince them that their work was real art. I asked them to express their likes and dislikes about the work. When they critiqued their own work and made changes in it, I felt they had gained self-confidence in drawing the objects they were interested in making to wear or display in a festival within their own community. These children worked freely, with no fear of creating something wrong. Schaefer-Simmern (cited in Harris, 11963, pp. 175-6) emphasizes that as an individual achieves increasing self-confidence and freedom from preconceived notions, his art product improves and exhibits unfolding gestalts or patterns of graphic expression.

These patterns, he believes, are intrinsic to the psychological process in which visual concepts are translated into drawings; their unfolding follows definite developmental trends .

This has been a very rewarding and memorable experience for me, as well as for the children. Because of current issues of multiculturalism in higher education, the public schools are fertile ground for further research, and there is still a greater need for this work to be done in higher education, as well as elementary school.

Recommendations

I would recommend that art teachers work with the African-American masters of the arts and encourage students to appreciate the history behind the paintings. I also found out that, using selected references, these artists' themes can be programmed into grades K-2. This is important because these artists are real people and are contributors towards the development of the child's art aspirations.

I would also recommend that this curriculum be administered to an all-white inner-city class in order to make a comparison to my findings. Such an implementation could validate my study by evaluating its benefits for a broader population.

Activities for the Reader

1. Plan a professional reading program for the coming year on African and African-American art.

2. List all the ways you could be of assistance to (a) a fellow teacher who wants help in art, and (b) an art supervisor.

3. Work out a five-year program for yourself for summer art activities.

4. Describe your "dream tour" of art galleries in (a) the United States, and (b) Europe which feature African and African-American art.

5. Make a personal checklist of terms pertaining to your professional growth in art.

A Personal Note

My personal ideas on which this program is founded were put forth because of the predicament in which I found my art aspirations as an elementary school student. We had a wonderful home economic department which taught us sewing and the basics of making clothing from the third to the sixth grade; by the time we went into seventh grade, girls were able to cut and sew their own clothing. When I found out that there were no visible African-American designers or painters, I was really concerned about my ideas of becoming an art educator. This was not only the case here in the North; many of the southern Black colleges also did not have art as an academic subject. Only at Howard University in Washington, DC, where Dr. Alain Locke introduced his works and philosophies, was there hope.

For example, Scott Duncanson's paintings were around, but he was not noted as an African-American artist (1856). Edward Mitchell Bannister and Edmonia Lewis, to name only two, were other artists I felt I should have studied in art appreciation classes. And where were those from Massachusetts? Unfortunately, we were not permitted to study them. To redress this imbalance, I have developed and now teach this curriculum.

On occasion, I wrote for the community Negro newspapers about art and fashions to entertain the local fashion groups that were presenting fashions and designers in the community. Beginning in the sixties and early seventies, Black and African-American studies came into the colleges but not into the public high schools and elementary schools.

There were times when the principal from my high school would call on me to speak at an assembly on African-American history for Negro History Week. There was

no curriculum for them to use. My knowledge came from reading the Afro-American newspapers, the Pittsburg Courier and the Amsterdam News, which carried Negro history material.

When I was a student at those schools, there was no such thing as Negro history until the historian, Carter Woodson, distributed such material in the area.

I also want to mention growing professionally by teaching African and African-American art. All teachers desire to improve themselves professionally. Most teachers begin their careers longing for insight into the ideas children put on paper, in addition to the knowledge of the subject matter and the skill to use it. They want to know how to get along with other teachers, the principal, supervisors, superintendents, and, above all, the children. I also sensed some inadequacies and the desire to develop professionally as any professional would.

Teaching African and African-American art involved an acquaintance with much of my cultural heritage, and demanded professional knowledge. Thus, I found that the prospects for growth in this area were unlimited. Although I possessed an academic background as well as art training, I continued to be exposed to art and study various aspects of African and African-American art. My visits to museums in Haiti, Africa, France, and England played a vital role in my teaching of African and African-American art. A crucial experience was my summer at the National Center of African-American Artists.

I began to develop professionally as a teacher of African and AFrican-American art by teaching the subject vigorously and thoughtfully. No matter how fearful I may have been of luanching an art activity, I made an earnest effort for the children to learn effectively. I kept two facts firmly in mind. First, there are art activities that represent a class of people and other activities that use tools and materials. I am attempting to find out if they are not art enough for this age group or either educationally ineffective or definitely harmful. Secondly, they must be taught effectively if the children are to derive

any benefit.

Having subjected myself to a rigorous mental screening concerning subject matter and teaching techniques, I also had to acquire a new understanding of the tools and materials associated with specific activities. By improving upon my artistic skills, I developed a feeling of kinship with the children.

Reading added another dimension to this area of elementary art education. I read constantly about art, the teaching of African and African-American art, and education in general on the elementary level. Excellent histories of art related to humankind's progress toward civilization; in other books, segments of the history of art was highlighted through the progress of one painter. Still other books emphasized abstract ideas and employed a special vocabulary, and dealt with the philosophy of art or aesthetics.

Although a program of reading was necessary for professional growth and the development of my program, the books I read became more meaningful when I carried them into actual practice with the children. It was important then for me to test, compare, and revise the ideas I gained through reading while working with children in the classroom.

Conclusion

Teaching art is an important and challenging job. No child is truly educated until he has participated in a program of African and African-American art. This distinct art can contribute to general education, as well as it engages the child's visual rather than verbal thinking, and it demands individual solutions to problem-solving situations. The job of teaching art is challenging because it demands skills, knowledge, sensitivity, and insight that can be achieved only through considerable effort. African and African-American art for elementary schoolchildren is a relatively new area of art education, and it is developing rapidly. It will find its place in the mind of every intelligent enthusiast

who would like to participate in its growth and to share in the contribution it will unquestionably make to youth, to art, and to general education.

I am satisfied that I have developed a curriculum about African-American artists and the avenues of Africa that have widened to allow tourists and educators to travel and communicate more through books, videos, and art exhibitions in museums. Children will have a better view of who lives in the world and what they have and they too can contribute to perpetuate the cultural arts. I feel that through mentoring and other activities, I can promote this curriculum and help students develop so they can not only draw on this particular culture, but also will be able to handle a multitude of cultural arts. I cannot help but close with words from Victor D'Amico:

> Art has been called a visual Esperanto, a language which can travel from country to country and bring people together in common understanding. (D'Amico, 1973

Read (1966) tells us how this works:

> I have observed that there is not one way of reaction to an American child and another to a Japanese child, one way to a European child, another to an African child's work of art. The child's perceptual development is uniformly human. Whether the comparative method and assembled evidence in local, national or international exhibits of children's art, or uses the analytical method and traces the mental development of the individual child, we conclude with the fact that the use of language of signs and symbols is common to all children of every race. (Read, 1973, p. 3)

In my experience as the art teacher of this curriculum, the most beautiful thing about children's art was the development of the way a child looks at the world.

APPENDICES

APPENDIX A.

BEFORE AND AFTER REVIEW FOR GRADE THREE

A combined review of African and African-American art. The teacher will display the slides or photocopies.

Questions:

1. Name the artist.
2. Name the artist who painted the picure Fog Warning.
3. What is the name of the style of painting that is done by the children in Nigeria?
4. Name this artist and painting.
5. Name three media that artists use.

Answers:

1. William Sydney Mount
2. Winslow Homer
3. Thumb painting
4. The Banjo Lesson by Ossawa Tanner
5. Charcoal, oil, and watercolor

APPENDIX B

BEFORE AND AFTER REVIEW FOR GRADE FOUR AND FIVE

Questions:

1. Give a definition of African-American art.
2. Circle the painting from this selection that has warm and soft colors: Winslow Homer's The Bathers, Ossawa Tanner's The Banjo Lesson, Allan Crite's The Marble Players.
3. Circle one of the paintings shown on the screen from one of the following eras. Apprenticeship, Journeyman, Harlem Renaissance; Swale Lane, Oak Tree, Head of a Young Girl.
4. Name five objects that were found in King Tutankhamen's tomb.
5. Identify the European artist who studied African art.
6. What are canoptic jars used for?
7. Who was the founder of the New Negro Movement in art?
8. Name warm and cold colors on the color wheel.
9. What is a pinch bowl?
10. The painting of the Negro boy dancing was painted by (circle one): Edwin Harleston, William Sydney Mount, Thomas Eakins, Lois Mailou Jones.

Answers:

1. African-American art is the study of art produced by African-American people.
2. Ossawa Tanner's The Banjo Lesson.
3. Head of a Young Girl, by Charles White.
4. Crown, senet game, earring, dagger, writing case, mirror case with ankh symbol.
5. Pablo Picasso.

\6. To hold the internal parts of the mummy.

7. Alain Locke.

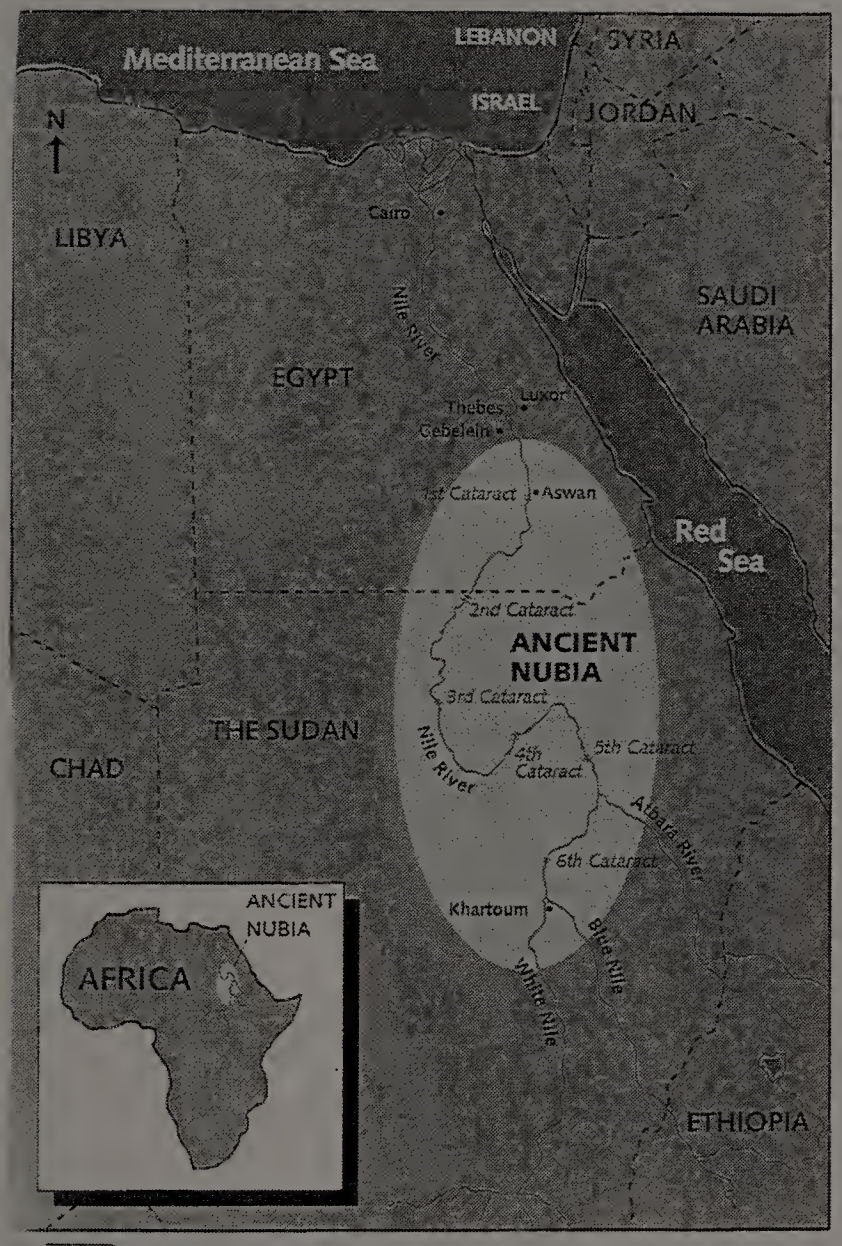
8. Red, orange, yellow; blue, purple, green.

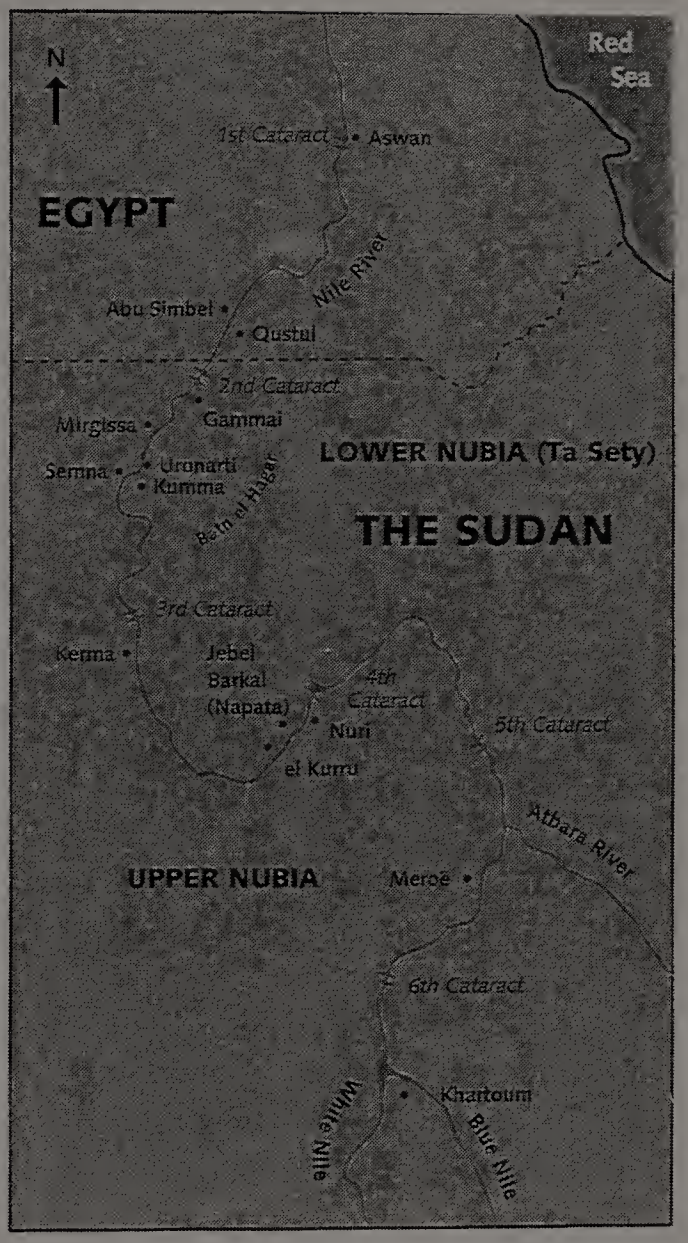
9. A bowl made from clay.

10. Thomas Eakins.

APPENDIX C

MAP OF AFRICA





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